

THIRTY-TWO PAGES



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Photo by Windcott, Chicago.

JESSIE BARTLETT DAVIS.

THE MATINEE GIRL



The humor of the stage at one time depended to a great extent on the Tangled Foot. The fall of a fat comedian used to be uproariously funny; in fact, for some mysterious reason, is still funny when it is well done.

Joseph Weber is never funnier than when he falls, except, perhaps, when he fights. And perhaps he and his artistic partner, Louis Fields, are really responsible for the school of Tangled Talk in the drama. At present they have two ardent disciples in town in the persons of Louis Mann and Sam Bernard. Both of these gentlemen are making comedy hits by being idiotically unintelligible.

Certainly no one ever wrote the scenes in which they play tennis with the English language, and as it must be conceded that they evolve it from within, and possess some storage battery that produces it and enables them to make it sufficiently unintelligible to the audience.

For you will notice that you may take a story, the point of which consists largely of its twisted German dialect, and you will find that the words themselves are nothing. Dinklespiel, to read, is only near-funny; but given to Mr. Mann, Mr. Bernard, Mr. Weber or Mr. Fields, and they would project some subtle electricity into it and make it really laugh producing.

There is a peril in this form of fun, and that is the peril of overdoing. To stop at just the right point—to know when the audience is sufficiently amused—and bring on fluffy girls and fluffer boys, and pink lights and Lillian in the art that Weber and Fields have always displayed in their Hurdy Gurdies, Poussin Cafes and Twizly Whirls. As they take their dignified departure from the stage there is always a feeling of disappointment and an eagerness to see them come on again. This clever idea, together with admirable stage-management, is what has made this unique little playhouse a dramatic recreation pier in the Broadway River, the comedy of which frequently flows sluggishly.

Mr. Mann, who is as fine in his German dialect, his wonderfully crimped face and his still more wonderful hands, makes you tremble at parts of Whoop-de-doodle-oo with a fear that he is going to carry his joke too far.

When a comedian gets a houseful of people laughing at some absurd combination of grimace, speech and gesture, which he realizes is his own creation, it must be a temptation to carry it along while the laugh continues.

But Mr. Mann is too thorough an artist to do this, although, oddly enough, in nearly all of his personations he gives the impression that he will carry his point too far. There is a horrible rumor about that he aspires to Hamlet. With his rare powers of expression there is very little doubt that he might do anything. Anything, that is, but Hamlet!

For Hamlet is a dream-man and calls for a dream-actor, and we have no dreams on the stage to-day. Mann suggests Coquelin and the late Felix Morris in many ways, and if he can ever rise above his tendency to overdo—for it is only a tendency—and a slight verging on suggestiveness, which he mysteriously manages to inject into perfectly harmless speeches, he should do great things in comedy—things entirely beyond the Alretty-yet School of Tangled Talk.

Observe his hands, which are fine, sensitive, nervous and expressive as those of the Duse. They are the most pantomimic hands on the stage—constantly changing their gesture with an undoubted Orientalism in their pose.

These German comedians make up their feet and their heads, but they fail to make up their hands, and while Mann is giving an exhibition of a thoroughly crazy Dutchman, his hands are the hands of the suave, ingratiating, joshing, spell-producing Oriental. They are mystical and belong to another age and another country. But they are the hands of a born actor and are never once inactive.

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There is no doubt that the body of the actor must be in his part, as well as his brain. It is something more than make-up. Actors in uniform often look utterly absurd. Actors in priestly robes frequently look nonsensical. Every calling and profession leaves its mark and we call it "bearing." It enables us to pick out the jockey, the waiter, the actor, the sport in a crowd. These three individuals show their lines more clearly than others.

There is a certain pose of the shoulders which is the accompaniment of the crafty. It is neither a cringe nor a shrug. It is something between the two and it becomes a chronic mannerism of the body.

John Drew has always been able to bring arms, hands and legs into a role, as well as facial expression; but he requires the part that will give him this opportunity.

George Arliss can create effects by a crook

of the elbow of a turn of the head. His work in this way would seem to be the perfection of studied art, and yet it may be unconscious—the spirit of the actor finding means of expression. Whatever it may be, it is very mysterious, and it brings us nearer than ever to the age of pantomime. They say to translate a play is the true test of its acting value.

To take away an actor's words and leave him nothing but his make-up, gesture and facial expression should be the test of his merit. And yet it is not a question of waving arms, or rolling eyes, or disheveled hair. It is clever suggestion—born in the brain, conveyed to the audience by the eyes and accented ever so slightly by some seemingly unimportant movement of the body—a natural movement—never a strained one.

In that now defunct and interred play, *The Bird in the Cage*, Arnold Daly, he of the romance-blighted life but sound constitution, did one bit of acting which was really enough to niche him on that pinnacle in the temple to which his friends are so fond of placing him.

He was, as you may remember, the bad brother. His good brother, Guy Bates Post, was engaged to a lovely girl—Sandol Milligan it was. The bad brother offers her a little gold chain as a gift, at this time having no hellish designs whatever. The girl takes it delightedly. The good brother says, "I do not wish you to take it," or something to that effect.

The bad brother laughingly says: "Oh, let her have it; I want her to have it," et cetera.

Good brother frowns terribly and repeats his objection, accented in such a manner that the girl hands back the chain, timidly and regretfully.

Daly tossed the chain up and down in his palm a few times, smiling but unspeaking. Then he looked at the girl, still smiling, but a trifle more on the sardonic; then at his brother, then turned literally on his heel, still smiling, and made his exit opt center back.

This was excellent acting. Quiet acting. The tossing of the chain in his hand was good, for it indicated: "This is only a small affair this chain, light, insignificant—you are making a lot of a fuss over nothing"—then the glance at the girl and at his brother—"I'll get back at you for this!"

The exit was entirely natural. He did not pause for a haleful, backward look, nor even a gloat. Real people rarely do this last-look-back-at-the-door, but few actors would have resisted the opportunity. Perhaps it was the stage-manager that was responsible for that bit, but whoever thought of it, Daly acted it excellently.

At other parts of the play he breathed so hard that he could be heard on the opposite side of Broadway, hissed like a snake through his teeth, and had a method of making love that suggested a human lawn-mower to whom all flesh was grass. But this exit was really beautiful.

THE MATINEE GIRL.

SOTHERN OPENS NEW LYCEUM THEATRE.

The New Lyceum Theatre, in Forty-fifth Street, was opened last Monday night, Nov. 2, by E. H. Sothern in *The Proud Prince*, in the presence of a large and enthusiastic audience, many of whom were patrons of the old Lyceum Theatre, and several of whom had been members of the old Lyceum company. The new Lyceum is a fine theatre, its simplicity being one of its chief charms, inasmuch as there are no glaring color schemes, or such gaudy embellishments as are to be found in many New York theatres. The foyer is of marble, tastefully set, while the auditorium is spacious, with no obstructing pillars or posts, and finished in warm reds and mellow yellows, the whole uniting to give a soothing effect. Both Daniel Frohman, the proprietor, and Mr. Sothern were called before the curtain and made appropriate remarks. Following the performance Mr. Frohman gave a supper, reception and dance on the stage, which was cleared of scenery and decorated for the occasion. Many persons prominent in the dramatic profession were present, including Sir Henry Irving, Nat C. Goodwin, Maxine Elliott (Goodwin), Clyde Fitch, Mrs. Walcott, Mrs. Whiffen, John Drew, Frederic Remington, William Crane, Mr. and Mrs. Laurence Irving, David Belasco, May Irwin, Joseph Wheelock, Jr., William Collier, Maurice Parkos, Cecilia Loftus, Alice Fischer, Robert T. Haines, Blanche Bates, Arthur Byron, William Gillette, Ethel Barrymore, Charles Hawtrey, Margaret Dale, Bronson Howard, Edward Harrigan, Mr. and Mrs. Francis Wilson, Bruce MacRae, James K. Hackett, Mrs. Josefa Osborn, Orrin Johnson, and Frits Williams.

OPERA HOUSE BURNED.

On the morning of Oct. 31 the Johnstown (Pa.) Opera House was burned to the ground, in the space of two hours. Absolutely nothing was saved. The total loss will amount to about \$15,000, with about \$2,000 insurance. Of this amount the Opera House proper contributes \$100,000, with no insurance. The Uncle Josh Spruce company got their effects out of the building at 11 o'clock the evening before, and the fire did not break out until 3 A.M. There were numerous other tenants in the building, the Elks having the entire third floor, and their loss is about \$4,500, with only \$1,000 insurance. That night and the night following they were offered the hospitality of the Germania Quartette Club, and until their new home is finished, they will meet in the second floor of the Turner Hall. The Johnstown Opera House was opened Jan. 18, 1884, with Robin Hood. It was a beautiful and cozy playhouse. The building was owned by the Ellis heirs, and James G. Ellis was resident manager, I. C. Mishler having a long lease on the playhouse. Mr. Ellis has no definite plans for the future, the ground remaining idle until Spring. He will probably not build a theatre. After Nov. 15 Mr. Mishler will transfer the best bookings to the Cambria Theatre, all attractions booked to that date being canceled.

A NEW "THRILLER."

Lawrence Marston and Finley Fauley have written a new melodrama called *After Midnight*, that will be produced by Spencer and Aborn early in January. It is a play of New York life, depicting some of the doings in the metropolis after the clock struck twelve. The principal scenes are laid in the Grand Central Depot and in a thief's resort, called the "School for Crooks." Virginia Westbrook, a young actress who has achieved success under the management of Spencer and Aborn, will be featured in the leading role. Mr. Fauley, one of the authors, is a reporter on the New York Evening Journal, and is thoroughly familiar with the seamy side of New York life, having been engaged on a number of famous murder cases in his capacity as a journalist.

VESTA TILLEY IN NEW YORK.

Vesta Tilley had a rousing welcome at the Murray Hill Theatre last Thursday night, when she made her re-appearance in New York to begin the acts of Edward Harrigan's *Under Cover*. She appears in male attire and sings with all her old-time success.

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REFLECTIONS



Photo Gilbert & Baker.

Will W. Crimans, pictured above, is at the New Star Theatre this week, appearing as Jack Fallon, a defender of the working girl, in *A Working Girl's Wrongs*, a part that is well suited to him. Mr. Crimans was leading man in *The Fatal Wedding* last season, Tennessee's *Pardner* the season before, and previous to that with Lewis Morrison in *The Master of Ceremonies*, Frederick the Great, and other productions. He has been a member of stock companies playing Halifax, Ottawa, Winnipeg, Milwaukee, and Omaha.

Georgia Caine, who, by the loss of her voice, was compelled to resign from the cast of *Peggy from Paris*, will spend at least three months at Catalina Island, Cal., where she expects a rest will restore her vocal powers.

Eddie Shanahan, while in Tacoma, Wash., recently, adopted a young Indian boy, and will educate him.

Toby Claude, in collaboration with another young woman, has written a musical comedy, which she has submitted to the Shubert Brothers, with whom she has a three years' contract. There is a possibility that she may be starred in her new play.

Forbes Dawson will come from London some time the latter part of November, bringing with him two musical comedies by Newman Harding, music by Herbert Simpson, with a view to producing them in this country. His play, *Gilded London*, has been secured by Nager and McConell, and will be produced in this country.

The silver statue of Ada Rehan, which was an attraction at the World's Fair at Chicago in 1893, is to be melted into bullion in Omaha, where it was sent for that purpose last week.

Maurice Campbell will produce a dramatization of the life of Edgar Allan Poe, by George C. Haseltine, entitled *The Raven*. In New York soon. Rehearsals will begin at once. Frederick Lewis will impersonate Edgar Allan Poe.

Amelia Bingham lost a diamond horseshoe valued at \$1,500 last week at the Amphion Theatre, Brooklyn, it is said.

Leon M. Hattenbach has been appointed stage-manager of the Holmer Stock company, of the People's Theatre, Chicago, this being his second season with the company.

Muriel Stone is convalescing from an attack of typhoid fever and will soon be able to resume her work.

Sir Henry Irving will not play Dantes during his last week in New York, but will put on *The Bells*, Waterloo, *The Merchant of Venice*, and *Louis XI*.

Hettie Bernard and Harold E. Cornell have resigned from the Caught in the Web company, at Petoskey, Mich. Mr. Cornell is at present with the Players' Stock company, at the Bush Temple Theatre, Chicago.

Eulalie Jensen, of the Peggy from Paris company, has been notified of her election as a member of the Ladies' Auxiliary of the Spanish War Veterans' Association. Miss Jensen had a father, three brothers and seven cousins in the recent war with Spain.

Victor Morley, of The Prince of Pilsen, is a nephew of John Morley, the noted Member of Parliament.

Loris Scordas, of The Sultan of Sulu, will again be an exhibitor at the annual exhibition of the Arts and Crafts, at the Chicago Art Institute this year.

Pearl Gibson has completed a book of poems, to be published by a New York firm during the holidays.

Norman Hackett essayed Cassius for the first time in Salt Lake, Oct. 22, in *Julius Caesar*.

Mrs. Sarah Neilson, mother of Alice Neilson, entertained at dinner last week Mr. and Mrs. Laurence Irving, son of Sir Henry Irving, Richard Milloy, and Francis Williams.

Congressman Charles H. Grosvenor, of Athens, Ohio, attempted to have the Mayor of Athens stop the performance of *Why Women Sin*, Oct. 27, on account of the name. He said the latter was a disgrace, and that the bills of such a production would not be allowed on a stand in Washington, D. C. His efforts met with no success.

Grace George is to begin her Philadelphia run in *Pretty Peggy* on Nov. 16 at the Broad Street Theatre. Early in December she will go to Toronto and Montreal.

The run of *Peggy from Paris* at Wallack's Theatre has been extended to Nov. 21. On Nov. 24 George Ade's new comedy, *The County Chairman*, will begin an engagement there.

George Fawcett named his new theatre in Baltimore the Oriole. The new theatre was opened to the public for the first time on Monday, Nov. 9, Monte Cristo being the opening bill. Walter Seymour has been made leading man of this section of the George Fawcett company.

Percy Haswell, whose production was destroyed by fire in Asheville recently, compelling a temporary suspension of her starring tour with *The Favor of the Queen*, is now in Baltimore. Regan Hughston, who was leading man with her, is also in Baltimore.

David Rivers, Marguerite Blake, and Edward S. Miller closed with The Convict's Daughter company, Western, at Eau Claire, Wis., Friday, Oct. 30.

William C. Weedon has replaced Albert Parr as Eugene in the cast of *Ermine*.

The Western Floradora company lost its scenery as the result of a railway accident near Marysville, Kan., last week.

Mrs. Abner B. Morgan has been engaged to play a small part in *The Pit*. This is to be her first appearance on the stage.

Nina Blake, of Anna Held's company, sustained severe injuries to her face last Tuesday in Philadelphia, as the result of mistaking a

bottle of carbolic acid for a face lotion and using same freely. It is feared her eyesight will be seriously affected, and, as it is, she will be disfigured for life.

The Three Little Maids will leave Daly's Theatre on Nov. 16 and will continue its run at the Garden Theatre. A Japanese Nightingale will open at Daly's on Nov. 19, the house to be dark for three days for rehearsals.

Josie Sadler, as the result of a fall, was unable to take her part in *Peggy from Paris* last week. The role of Sophie was assumed by Alice Gardner. Florence Willard returned to the east last week after an absence of two weeks, caused by a sprained ankle.

Edna Bronson has contracted with Sargent and Milton Aborn for a period of three years, to sing the leading dual role of Irma and Minette in *The Fortune Teller*. Miss Bronson was formerly prima donna of *The Fisher Maiden*.

Herr Cornelius van der Linden, who has been engaged as musical conductor for Homer Lind's Liederspiel company, and who is now officiating at the rehearsals at the Manhattan Theatre, is one of the best known conductors of continental Europe.

J. K. Murray is to be starred in Irish plays for five years, under the management of Davis and Butterfield. Mr. Murray's season will open about Jan. 1 with *Arrah-Na-Pogue*. Clara Lane has been engaged as leading woman, and will support Mr. Murray in their future plays. Arrangements are being made for the writing of a new play, which will be used on tour season 1904 and 1905.

George Parson's farce, *A Turkish Texan*, will be produced by Scott and Company at the Madison Square Theatre, following the engagement of Jessie Millward in *A Clean Slate*. George Drew, niece of John Drew, will be the leading woman.

Every member of Miller and Conyer's Our New Minister company is a member of the Actors' Fund of America.

J. J. White, of *The King of Detectives* company, which was at the Grand Opera House, Boston, was presented with a diamond pin by his Boston friends Wednesday, Oct. 21, ex-Senator Baldwin making the presentation speech.

Dillon and Garland have purchased a lot and two cottages at the new resort in the Allegheny Mountains, near Wilkes-Barre. Pa. It is in Luzerne County, and is named Lake Nengola.

Chauncey Olcott in his new play, Terence, will be seen this season at the New York Theatre, where he will have a run of seven weeks.

Jugnit Rush and Rose Wantzetter have joined the Princess Chic Opera company.

John F. Fernlock is playing heavies with Sterling and Cornell's *A Daughter's Devotion* company.

Alfred J. Russell has joined Harry M. Clark's *The Girl from Sweden*, to play "White Eagle." The educated Indian. Mrs. Russell (Lillian Cattell) has gone to East Liverpool, Ohio, where she will visit relatives prior to going to her home in Findlay, Ohio, for the Fall.

Richard Obee spent his Canadian Thanksgiving on Oct. 18 at the Russell Hotel, Ottawa. A Canadian, who had been celebrating and had lost his coat, running over the names on the register found Frank Mayne, Richard Obee, and A. F. Hassett in the relative order mentioned which caused him to exclaim, "Maybe Obee Hassett." As Mr. Obee was sitting near the desk the incident caused considerable amusement and explanations were necessary.

H. B. S. Stafford, who has been playing Father Walsh in *A Desperate Chance* (1), has replaced Harry Lillford as Peter Foffer, the Warden, in that play.



IN OTHER CITIES.



KANSAS CITY.

One of the most noteworthy engagements in the history of the Willis Wood Theatre was the appearance Oct. 22-24 of the veteran actor, Joseph Jefferson. He has not been before Kansas City audience for many years, so his appearance was a signal for the signal for a turning out such as the Willis Wood has never before known. The engagement was for three nights and one matinee, and the audiences were the largest the theatre ever held. The first day of the advance sale brought more than \$6,000 into the box-office, and by noon of the second day the house was practically sold out for the entire engagement. On the fourth night, when two hours from the opening, Saturday, Mr. Jefferson appeared in his usual repertoire of Rio Van Winkle, The Rivals, and Cricket on the Hearth, and Lord Me Five Shillings. Two performances of the first and one each of the others were given, interest naturally centered more strongly in "Rivs," which was the first night's bill. The theatre was filled with a representative Kansas City audience, who evidenced their appreciation in loud and unanimous cheering after each act. The star's portrayal is so well known that any criticism would seem decidedly out of place, and it will suffice to say that this delightful old gentleman's years seem to sit but lightly upon his shoulders, and that his portrayal of to-day seems fully equal to that of ten years ago. The enthusiastic applause brought Mr. Jefferson before the curtain many times, and at the end of the play a characteristic speech caused another outburst of hand clapping. The supporting cast was excellent. M. Elliott Page was especially good as Gretchen and John Jack appeared to especially good advantage as Derrick Von Beckman. William Jefferson as Cockles and Josie Jefferson, Jr., as Heidrich Vedder both handled their parts in an artistic manner. Percy Plunkett, Blanche Bender, and the two children, Teasir and Dolly, offered some agreeable features. The production was well staged.

A Country Girl was the Willis Wood attraction 25-31, playing to good business. We have not had a musical piece at this house for several weeks, so The Country Girl was more welcome. John Slavin, who was last seen here with the Alice Nielsen co., was the only one of the cast who was at all well known, although a few may remember Hallie Montoya, with Francis Williams, serving as Miss Slavin as Barry, the sailor, was the chief fun-maker. His work was both clever and amusing his dance with Miss Doyle being one of the big hits of the evening. This young lady gave a most artistic performance as Sophie, and proved to be a good singer, and as mentioned before, an excellent dancer. Helen Marvin as Sophie's mother, as Marjorie Joy both acquitted themselves admirably, while Helen Maynes as the Raish of Zhong had a sweet smile suited to her. McEvilly Stewart, Genevieve Finlay, and Harold Vizard also deserve special praise. The chorus was a most pleasing feature. Virginia Harned made her first appearance as a star before a Kansas City audience at the Willis Wood 2-7 in Pinner's great play, like Miss Harned has been a long time getting to us, and when she did come it was in one of the best plays of which our theatregoers are now particularly fond. The role of Iris affords great opportunity and Miss Harned makes the most of them. Her face is strongly expressive and her actions natural and graceful. Henry Jewett as Maldonado gave an excellent characterization. William Courtney was highly satisfactory as Trenwith, and J. Hartley Mansers as Croker Harrington gave a most pleasing performance. Stanhope, Ward, and Wittenberg, and Margaret Gordon also deserve mention. The production was appropriately staged. Business was good. Edward J. Morgan in The Eternal City 9-14.

The Beauty Doctor held the boards at the Grand 26-31, playing to good business. The piece is styled a musical extravaganza and is a hodge-podge of music and comedy, some good and some bad. The production is very prettily staged and costumed and attractive, but it was not a success. The Delia Stacy in the title-role was not wholly pleasing, but carried the part fairly well. The co. numbered two fairly clever comedians in Harry Walters, who appeared in a Hebrew characterization, and Will Philbrick, as Ebenezer Lester, the millionaire hash canner. The dancing of the Cardewine Sisters was a strong feature of the performance, while a club swing tune by Molton Egbert was hardly popular. Other principals in the co. were E. J. Flanagan, Harry S. Stanley, Percy Walling, Daley King, and Lillian Rhodes. Dockstader's Minstrels played to good business 1-7 and created a most favorable impression. Lew Dockstader has long been a favorite with Kansas Citians, and his many admirers were most pleased to see him at the head of his own co. Ned O'Brien was in strong demand in his making, and his several songs were loudly applauded. Carroll Johnson, Manuel Romano, James B. Bradley, G. F. Weller, Harry A. Ellis, and Ed and Max Ford were all enthusiastically received. The production was elaborately mounted. Ward and Vokes 8-14. Robert Emmett 15-21.

An American Gentleman opened at the Auditorium 26 to two packed houses and played to a good audience throughout the week. Gantmore Pottery, a Kansas City girl, was featured in the production, and her many friends were pleasantly surprised to see the advancement she had made in her work since she appeared here two years ago, with Harry Beresford in The Wrong Mr. Wright. She was also a former member of the Woodward Stock co. here. Her portrait of Carina, the Gypsy girl, is one of distinction, thoroughly deserving the general applause accorded her. Francis Bonn played the role of George Hathaway in an entirely satisfactory manner and was frequently applauded. Harry Andrews sustained the comedy element admirably, winning many laughs. Fred Briggs, Richard G. Liggett, R. E. Johnson, Robert Earl, R. S. Metcalf, Edna Earle, Andrew Little Johnson, and Margaret Roberts played other roles creditably.

From the size of the two Sunday audiences that greeted A Texas Steer 1-7 it would seem that Hoyt's old masterpiece had lost none of its popularity, for the theatre was packed at both performances. The play continued through the week to good business. The presenting co. proved very capable. Maverick Brander was well played by Jay A. Devlin and Bill G. Barlow, a decided hit as the colonial officer. Mrs. Bretonne did fairly well as Bussey and W. T. Chatterton was satisfactory as Major Yell. The other parts were in good hands. The Girl from Sweden 8-14. Harry Corson Clarke 18-21.

Hearts Adrift, a new melodrama to Kansas City, drew large audiences to the Gillies 25-31. The play is certainly a thrill, the many exciting situations following in quick succession. The presenting co. was highly satisfactory, and with excellent scenic effects formed a strong combination. E. L. Strode in the role of Captain Teddy was seen to excellent advantage, while Mabel Florence, as Rosie Bartholomew, was equally good. Other principal roles were well cared for by Frederick Backus, Horace Mitchell, Phil McCarthy, Augustus Glassburne, Bert Walker, Eugene Sawyer, Pauline Miller, and Virginia Way-Brock. Harry Clark Blaney in his original war melodrama, Across the Pacific, played to packed houses 1-7. The co. was composed of about the same people who presented the play here last season and the attraction is held up to its original standard in every way. As Willie Live, Mr. Blaney scored his usual hit; his specialties also being very clever. Principal roles were played by Harry W. Fenwick, Frederick Ormonde, Charles Johnny Williams, Kitti White, Augusta Gill, and Fanny Desmond. Nellie McHenry in Miss 8-14.

Scribner's Morning Glories co., that appeared at the Century 25-31, proved one of the best burlesque organizations that have appeared at this house this season. There was a variety to the performance that kept it from being tiresome, the usual fault in this class of shows. After Business Hours and the Jay Circus were the two burlesques offered, the former being the best of the two. In the olio Cooper Scott and Wilson, acrobats, deserve the most praise. Rose Jeanette, Reynolds and Watson, Marie Dunham Trio, Vida Sheldon, and the moving pictures were all well received. Business good. The Moonlight Maids was the only play to play for fair minded audiences. In some respects the performance was exceeding good. A Rialto Rounder and A Round Up were the two burlesques offered. In the olio the honors went to Marie Rogers, Frederick Brothers, and Jessie Burns, Mile, De Leone and Emma Cotrey. Joe Fields and Mark Wooley, and Rice and Prevoit. Sam Devere's co. 8-14.

There has been considerable talk here of late of the Oscarheim circuit securing a theatre at St. Joseph, Mo. Martin Schuman manager of the Orpheum here, left for that city last night with the hope of securing either the Toole or Lyceum theatres there for a vaudeville house. If unsuccessful in this, it is more than likely that a new theatre will be erected.

An American Gentleman co. closed here 31 after a season of ten weeks on the road. The co. was under the direction of H. R. Potter, who was for many years one of the leading managers in this city. The play did well for the first few weeks and was well just passed at the Auditorium business was good. Gauntlet Pottery was featured in the production as Carina, the Gypsy Girl, and Francis Bonn played the title-role. The co. have scattered, some going to New York, some to Chicago, and several remaining here.

Carl Busch, leader of the Oratorio Society since its organization, has resigned his position as conductor, and will not be associated with the society again. Some differences with the management at the last festival was the cause of the resignation. Glen H. Woods, formerly of Sedalia, Mo., has been selected as his successor.

Manager Louis Shouse, of Convention Hall, states

that although no contract has as yet been signed, he expects to secure Madame Patti to sing in the hall Dec. 28.

The first Symphony Orchestra concert will be held at the Auditorium Theatre afternoon 6. Walter Damrosch will give one of his popular lecture recitals as the feature.

SPRINGFIELD, MASS.

Dennan Thompson drew two large Old Homestead audiences Oct. 24, and Uncle Josh and the other life-like characters that he has built up about himself were received with the fresh, unrestrained expression of delight that distinguish Old Homestead gatherings. As always, the co. is made up of the best fitted for the parts.

The Morris, Shubert presented for the first time William A. Brady's production of Captain Charlie with Aubrey Boucicault as star, at the Court Square 26. The play follows the pranks and love affairs of a gay young Irish soldier of the Napoleonic wars, an ardent, devil-may-care character that Mr. Boucicault portrays with fine humor and spirit. Signally, Beatrix Morgan, Ruth Holt, Charles Rivers, Martin Allard, and Charles E. Poor. The play has a romantic Irish flavor, two of the incidents and several of the characters being taken from Lever's novel "Charles O'Malley." Manager Brady witnessed the performance, as did Theodore Burt Sayre, the author; Channing Pollock, and the Shuberts. From Mr. Brady's report it is evident that the play would offer some pruning. Mr. Sayre says the play carries a box of candy, which he says is an antidote for nervousness, and Mr. Pollock was unkind enough to suggest, as the play was about to begin, that he'd better send out for a barrel.

Dustin Farnum has evidently made a profound study of Owen Wister's book, "The Virginian," and his portrayal of the character in the play that he bears most closely to the book, and was given here 27, is as finished a piece of rough work as the curtain ever rose on. There was an atmosphere of tremendous reserve force in his quiet, self-repressed cowboy, the nameless Virginian, who is brave as a tiger, yet tender as a child. It is a delight to study his art. It is so close to nature. Nanette Comstock made a winsome figure as the young wife of the Virginian. The bad cowboys, who were most convincing in their villainy, were Bert and Eddie. The closing act in the play, when Tramore and the Virginian are hunting each other to the death, both to shoot on sight, is the tensest scene the writer recalls since seeing Mrs. Flak in the murder scene in Tess of the D'Urbervilles. The minor characters throughout are in able hands.

When Joe Hart stretched out Al Leech and the others he took three acts (perhaps they logically called for four) he did not take their bloom off, or draw their vital humor out too thin. He might just as well have called the piece The Three Rosebuds as Girls Will Be Girls. But under the latter name it pleased a large audience at the Court Square 28. The familiar school-house scenes of the vaudville he made the main part of the second act, and it is fun that never was. The girls in the play are old enough to dance and tries to go up stairs in that same old coquettish way, and Anna Snyder, Gladys Claire, and Christine Cook are the three roguish, dancing, singing bubs, full of mirth and mischief, as ever. Vira Rial and Bert Young have some engaging duets. Felix Haney, of Hi Holler Way Down East fame, makes a comical sheriff, and Edgar Foreman, a bevy of girls, and others contribute to the fun and merriment.

The Red Feather, which is pluming itself for a Metropolitan entree, was given by the Ziegfeld Opera co. at the Court Square 2, and made a pronounced sensation. The combination of a co. of exceptional vocal strength, remarkably gorgeous costumes, and a massive scenic outfit proved a magnet that turned a fair house the opening night into a packed one the second.

Thomas J. Sullivan joined the co. on Saturday, taking James E. Sullivan's place as Baron Bulwerstraus and the addition of this master of burlesque comedy was a drawing feature. Grace Van Studiford, the star, sang superbly, and Elsie De Vere twirled and chirped and hopped about like a little bird. Louis Casavant, George Tallman, Stanley Hawkins, and F. Stuart Hyatt, and the fine chorus were accessories to the general result. Messrs. De Vere, King, and Cook produced a burlesque opera that is interest, comedy features and musical strength is close to Robin Hood. Joseph Murphy, like Denman Thompson (who twenty-seven years of playing a character by this, or beats), does not have to look for a new play every season. Kerry Gow is good enough for him and his audiences. He played it again to fair business and with a good co. Coming

Paula Edwards in Winsome Wimmen 6. The Mocking Bird 7, Isabel Irving in The Crisis 10. James O'Neill in The Adventures of Gerard 11. William Lackaye in The Pit 14. The Candy Man 17. John Drew in Captain Diepno 20.

The New Gilmore was pre-empted by the Aubrey Stock co. 26-31, and they gave a wonderful variety of plays in a creditable way to fair business. The repertoire was a mix of Tennessee, The Prince and the Pauper, Devil's Island, Toll Gate Inn, A Kentucky Romance, The Fine Patrol, Lost in New York. Specialties were intermitted by Billy Walsh, Lillian Dunn, and others.

The New Gilmore had a new star and a new play 2-4, when Elizabeth Breyer and a strong supporting co. appeared in The Road to France, a lively play with the atmosphere of the miners of California. There were three willises, so there is always something doing. Miss Breyer made a hit, and has such good support as Grace Huntington, Elenore Carroll, John Abbott, H. Brandon Mitchell. An old-style play filled out the week The Blackthorn, which Joseph J. Sullivan has exploited for many years. Mr. Sullivan is strenuous and effective and had good support. Hello, Bill 9-11. The Head 12-14.

The Merry Maiden Burlesquers pleased good audiences Grand 26-28, with Sam Rice and Nellie Hanly in leading roles. The olio was full of strong features, the Duffin, Reddy troupe of acrobats, and the Hiatis being particularly effective.

Another of Charles A. Taylor's nightmares, A Child Wife, filled out the week. Scenically it is strong, and the co. playing it is exceptionally able for this class of attraction, but the characters and incidents are of the kind that have been done to death.

The Grand tried a solid week of burlesque 2, with the Trocadero, and did well the first half and fairly the rest. The opening burlesque, A Mind of Its Own, was laughable, though somewhat broad, and the last burlesque, so far, so good. The second week compared with the rest of half a dozen other burlesques that have been here, the best feature being a comedy quartette—the World's Four. The Policy Players 9-11. City Club Burlesquers 12-14.

The E. Phelan Stock co. put in week 2 at the Nelson, playing a Southern Romance, Led Astray, The Plantain's Wife, A Woman's Victory, Resurrection, On the Ruins, The Spring Alarm, and The Troubadour. The Plantain and the Troubadour were

an exceptionally able pair of leads for popular price-receptor, and there is ability all through the support. A popular feature of the series were Viscount Henri d'Auterville's colored moving pictures, with songs by Louise Horner. George Ovey did a monologue. Miss Estelle sang and danced, and Ovey and Estelle had a nice touch. Miss Sackett, with her father, Albert Sackett, in a stock co. in Philadelphia, has joined the Winsome Wimmen co. Miss Sackett has been a favorite in the Sleepy City.

Rose Doyle, another Springfield lass, who has been with Grace George in Pretty Peggy for some time, has recently been promoted to play the part of Charlotte, the Peggy's rival.

The General Labor Union will have a carnival at City Hall 9-14, in which vaudeville features will be strong.

The term "bookings" for Court Square Theatre attractions is growing very apt. We've just had three book plays, and four more are booked.

SEATTLE.

We had rather a full week of it in a theatrical way Oct. 18-24. What with two brand new offerings at the Grand Opera House, first-class stock at the Bijou, and a popular co. at the Third Avenue, we had to hurry some to take them all in.

Sherlock Holmes, as he was put forth by Herbert Kelcey and Effie Shannon and the capable co. at the Grand 18-21, stood our hair on end with his sundry hairbreadth escapes, and new and startling situations.

At the first performance, as testimony of the appreciation of the audience for the work of William Gillette, was the acting of Herbert Kelcey and the co. the whole house, at the end of the third act and at the end of the play fairly rose and shouted their approval; they were too much excited to vent their enthusiasm by the more commonplace clapping of the hands. Kelcey was fine in the name part. Miss Shannon's limited opportunities as Alice Faulkner were made the most of. Lorena Atwood, as Madie Larabee, and Charles A. Dalgarno, as Sidney Prince, limited much mirth, and the rest of the co. were good. The stage-management, particularly the handling of the lights, was excellent. The Prince of Pilsen had very heavy business 22-25, the house, even for the last performance, being sold out completely. The two Pixley and Lunders musical comedies that we have already seen. The Burgomaster and King Dodo awakened teen anticipation of this one, the performance staved off disappointment, and songs and the commandments and the co. were much enjoyed. The stage-management, particularly the handling of the lights, was excellent. The Prince of Pilsen had very heavy business 22-25, the house, even for the last performance, being sold out completely. The two Pixley and Lunders musical comedies that we have already seen. The Burgomaster and King Dodo awakened teen anticipation of this one, the performance staved off disappointment, and songs and the commandments and the co. were much enjoyed. The stage-management, particularly the handling of the lights, was excellent. The Prince of Pilsen had very heavy business 22-25, the house, even for the last performance, being sold out completely. The two Pixley and Lunders musical comedies that we have already seen. 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Bessie Stander, Edith Cooke, Elizabeth Washburn, Mary Moran, and Eugene Ford.

Joseph Jefferson will be seen at this house 5-7 in *Rip Van Winkle*, *The Rivals*, *Cricket on the Hearth*, and *Lend Me Five Shillings*.

Blanche Walsh in *Resurrection* next booking for 8-11, to be followed by the Bostonians for last half.

Everyman played a week's engagement at Harmonie Hall 20-31 for audiences. A. FRANCIS.

MILWAUKEE.

Jefferson De Angelis appeared at the Davidson Oct. 20-21. The Toronto girls before closed houses and received cordial welcome. Mr. De Angelis' present vehicle was not regarded here as favorably as his former success, but the lively and popular comedian was a host in himself, and kept his auditors continually amused. Edgar Norton scored a big hit as Sir Archibald Slackett, and good impersonations were given by Edward Metcalfe, William B. Scott, Charles Duncan, and John Dudley. Adine Bouvier made a striking figure. Donna Tavares, and Edna Burd shared much of the applause. Margaret McKinney, Norma Bell, and Bertha Bixell are also entitled to praise. The chorus are capable and attractive and the costumes and stage settings were handsome. Lulu Glaser began a week's engagement 2 in *Dolly Varden* to a crowded house. The audience received her with open arms, very friendly at first, but turned a little after the entrance of Miss Glaser, who scored a triumph in the title-role. Her bewitching manner and dainty comedy completely captivated every one, and through her cleverness the chilly attitude of the spectators was soon changed to hearty appreciation and good humor. Harry Girard proved a good singer and excellent actor, and a graceful dancer. Howard Black sang the French songs with great effect. John Thompson was particularly recalled after singing "We Met in Lover's Lane," and W. H. Fitzgerald and Julian Wallbridge received due recognition. Either the opera was too light and dull for Milwaukeeans, or the import was not equal to the task set before them, judging from the indifference displayed by the opening night audience by the author of their creation. The chorus gave a score which caused rendering of the score. The costumes and scenery were exceedingly handsome. Henry Miller 2-11. Mary Shaw 12-14.

The Thanhouser co. gave an admirable performance of *Jane* Meredith at the Academy 2 before a large and well pleased audience. Edith Kirby won an other success, and was receiving much hearty applause.

Edgar Banque offered a finished and convincing portrayal of Charles. Lee Baker played with force and conviction as Lord Clowes. Clever work was done by J. Francis Kirke and James A. Rothwell as the contending Squires. Albert Brown gave a capital impersonation of Philomen. George Foster's part contributed a most artistic interpretation of Leon. Master Mayne, and Morris McHugh and James Kyne McCullough made the most of their roles. Agnes McCullough made a sprightly Tahitia, and adequate portrayals were given by Kate Woods Fluke, Reginald Parry, and Eddie Kaufer. *Resurrection* 8-15.

The White Slave was the attraction at the Bijou 1, and the house was well filled by an amateur audience. The play was presented by a well balanced cast, and effective scenes and accessories were used in the production. The play and players received unanimous applause, and business will be good during the engagement. Eugene Blair 8-14.

Last River at the Alhambra drew large houses, and the melodrama met with great favor. The members of the co. worked conscientiously with the result allotted them, and a smooth performance was given. The comic acts were especially good, and the attraction is deserving of every praise. The Way of the Transgressor 8-14.

The stock 20 at the Pabst will present Wallenstein's *Tod 4* as a special mark of respect to the birthday of Schiller. Die Nibelungen will be repeated 8. Madame Semirichsky sang at the Pabst before an immense audience 2 and received an ovation. Burton Holmes since 2 has delivered an even better performance. His fourth lecture on the subject being Alaska. His series will conclude 10 with a lecture on the same subject.

The Rev. Walter Bentley visited this city 1-3 and organized a chapter here of the Actors' Church Alliance. Mr. Bentley preached in St. James' Church on Sunday morning, and later addressed a meeting of the members of the church. The audience was crowded. The objects of the Alliance were most favorably supported, and it is expected that the Milwaukee Chapter will rapidly increase in numbers and influence.

CLAUDE L. N. MORRIS.

TORONTO.

The combined attractions of the opening of the new Majestic Theatre and the engagement of Mrs. Fluke 5-7 were drawing capacity audiences to put the Toronto theatres on edge. The theatres daily opened without any formal christening and with the simple raising of the curtain on the first set of *Mary of Magdala*, in which popular interest was naturally centered, as the play had never been seen here before, and since Mrs. Fluke's work had won a high place in the esteem of Toronto playgoers. The reviews given over 5-7 were favorable. *Two of the D'Urbervilles*, *Maudie* and *Becky Sharp* had so won her to the hearts of the people that it was, perhaps, not unnatural for them to choose over a piece which was exceedingly dissimilar to all other plays in which this renowned actress had been seen here. The tone of this Scriptural play was most pleasant, in the way it treated subjects so far removed from the fact, that, outside the playhouse, the general good nature of the staging was such as to call forth the admiration of all who had the good fortune to witness its presentations. The opera house had not been completed in all ways, and to this fact may be attributed the failure of a perfect association of words on the part of Mrs. Fluke. The acoustic properties of the theatre are naturally not so near perfection as with the more elaborate houses elsewhere. The voices were very fair, but not as good as they would have been had any other old-time favorite in the star's repertoire been presented. Having to deal with a somewhat conservative clientele, the production of *Mary of Magdala* here for six times out of eight performances may have been somewhat ill advised. In *Hedda Gabler* the stars were well received, and the audience, though only two matinees of this play were given, it was greatly to the people's liking for the remarkable dramatic art shown in its representation. In both plays the support given Mrs. Fluke was adequate throughout, and strong in all essential parts.

In *The Pride of Jennie*, Edward R. Dawson and a production of *Madame Butterfly* at the Grand Opera House Oct. 20-31. The Juilliard Opera co. presented *The Isle of Champagne* 2-7 and pleased; large sized audiences were the order all week. John Henderson, in the leading role, was good, while other members showing the earmarks of proficiency were William Herman West, Joseph W. Smith, Beulah Fairbanks, Anna Marie Taylor, Ethel Beck, and David Henderson. Al. H. Wilson in *A Prince of Tatters* 9-14.

Jessie Millward in *A Clean Slate* packed house at the Princess 20-31, and it is seldom that a more capable co. has been seen in this city. To minor details everything was excellent. Dark 2-7. A Yankee Consul 8-14. STANLEY McKEOWN BROWN.

JERSEY CITY.

The Fatal Wedding came to the Academy of Music 2-7 to good patronage. There is plenty of hearty interest, and the comedy is abundant enough to relieve the serious scenes, and there are many opportunities for co. The situations were capitally worked out, and the curtain calls were many. Thomas Irwin as the husband and Eleonore Churchill as the wife about town was a fair villain. Julia Ralph as Cora Williams, the adventures was fine. Albert Riccardi as the French broker and Louis Quinton as Bridget have the comedy. Wedding a couple. Little Coss Quintero and Louis Quinton alternate as the Little Mother. Both are clever. A neat little part, and one that is well played, is that of the Episcopal clergyman, by Howard Kyle. Gertrude Haynes and her choir boys appear to good advantage in the church scene. Roy Charles is the host. The voices are very encores. Little Lena Kyle does a cute specialty in the mad act. A Raaged Hero 9-14. George W. Monroe 16-21.

Handy Holloman drew well at the Bijou Theatre 2-7, when Gus Hill's co. appeared to good advantage. The piece is useless as a play, but it has a large and strong co., excellent specialties, and handsome wardrobe. The fun is clean and wholesome, the specialties rank and by capital people. W. H. Mack as Haney is most comical. The singer and dancer is clever in dialect and in acting. Alice Gilmore as the Biddy is excellent, and her song and dance specialties are of great merit. H. J. Campbell as Michael does his share toward the success of the farce. Mae Phelps as Jim is good and does a lot of the solo singing. The musical numbers by the chorus are catchy and well rendered. Six Faces 9-14. A Factor Girl 10-21.

William H. Turner, Plum, Bledsoe, and Starr Walker, of the David Harum co. have been accepted for membership in Jersey City Lodge of Elks, and the degree will be conferred upon them by Providence, E. I. Lodge, 18.

Mrs. Eddie Henderson has returned from a visit to the Seaside Hills.

The election business at the local playhouses was 8. R. O. before the doors opened.

Jersey City Lodge of Elks will burn up one of the mortgages on its extensive property 9.

WALTER C. SMITH.

Richard Caris was a welcome visitor at the Metropolitan Opera House 1-7, appearing in his rollicking musical comedy, *The Tenderfoot*. On opening performances an unusually large Sunday night audience packed the house to 8. S. Sunday nights records were broken. *The Tenderfoot* is interesting and enter-

taining, the music pleasant and sparkling and the action brisk. Richard Caris, as Professor Zachary Pettibone, carried the title role in a very amusing and droll manner. His comedy is unique and taking. Edward Stanley admirably sustained the part of Colonel Paul Winthrop. Henry Norman's excellent work as Honest John Martin, gambler, and his glib tongue, added much to the lively entertainment.

William Rock offered a very amiable portrayal of a Chinaman as Sue Lee, and scored a hit.

Charles Wayne was amiable in the role of Sergeant Bill Barker. Grace Cameron was a dainty and adorable Marion Worthington. Ethel Johnson was delightful as Palmy. Anna Comely was particularly clever and vivacious as Flora Jane. Filly. William Beck and Ethel Johnson contributed to the success of the cast.

There were some others in the large cast, made the most of their parts. An unusually large orchestra, directed by Mr. Frank G. Moore, provided effective accompaniment.

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top—The Christian Oct. 20; full house; enjoyable performance. Royal Italian Band 20.

COLORADO.

COLORADO SPRINGS—GRAND OPERA HOUSE (G. N. Hoyt, mgr.): Wards and James presented Alexander, the Great, Oct. 20 and Julius Caesar 21 to large audiences; both productions well staged. Are You a Mason? 2; good co. to fair audience. De Wolf Hopper 3. Kilkenny and Shannon 24. The Pit 14.—TEMPLE THEATRE (Gran Peoley, mgr.): A Little Outcast 3.

VICTOR—OPERA HOUSE (G. S. Cunningham, mgr.): Ward and James in Alexander, the Great, 21 to large audiences. Kilkenny and Shannon in Sherlock Holmes 8. The Dairy Farm 10. Are You a Mason 13. Fury Grandpas 5. The Dairy Farm 10. King Duke 20. In Old Kentucky 22. The Bonny Brier Bush 24.

GRAND JUNIOR—PARK OPERA HOUSE (Edwin A. Bascom, mgr.): East Lynne Oct. 20; good co.; fair business. The Hills of California 27; fair business; good co. Sherwood Concert on 30; excellent co. to a Mason 13. Fury Grandpas 5. The Dairy Farm 12. Two Nights in a Bar Room 18.

GARFIELD—OPERA HOUSE (W. F. Thompson, mgr.): Sherwood Concert on Oct. 20; large business; good co. The Fortune Teller 18. Midtownians (local) 20-21. Over Niagara Falls 22.

BRISTOL—GRAND OPERA HOUSE (G. F. Gorman, mgr.): City Angels 1. Gondor Oct. 20; 20 to crowded houses; patrons pleased.

GRANDEUR—OPERA HOUSE (E. C. Carpenter's): The Fortune Teller 18. The Little Dragon 2; fair attendance. In the Palace of the King 5. Onaka's Moving Pictures 7. Othello 11.

BRISTOL—OPERA HOUSE (F. B. and G. R. Michaelis, mgr.): Other People's Money Oct. 20; good co.; fair house. City Club Burlesquers 3. Cass Payment on 3-14.

PITTSBURGH—BRADLEY THEATRE (Jackson and Gorman, mgr.): Alphonse and Gaston Oct. 21. Maud Muller 2. Othello 12.

DANBURY—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): The City Club 3; poor performance; large house. A Hot Old Time 3. Sky Farm 6.

SALISBURY—OPERA HOUSE (William W. Miller, mgr.): East Lynne Oct. 20; good house; performance fair. A Little Outcast 4. Are You a Mason 10. The Dairy Farm 20. The Bonny Brier Bush 27.

CRIPPLE CREEK—GRAND OPERA HOUSE (W. E. Grier, mgr.): Are You a Mason 1; fair house; good co. De Wolf Hopper in Mr. Pickwick 8.

CONNECTICUT.

NEW HAVEN—HYPERION THEATRE (G. B. Bassett, mgr.): Robert Borscht was greeted by large and appreciative audiences Oct. 20, 21, and his first play, Captain Charlie, was thoroughly enjoyed. It is a four-act play of the Napoleonic period, with two of its incidents and several of its characters taken from Lever's famous story of "Charles O'Malley." Mr. Bourcier, as the witty, honest and resourceful Captain, early won his hearers over at the end of act III he was insistently called before the curtain for a short speech. Ruth Holt made a charming heroine, with her flippancy and her tenderness. Her voice is one of her greatest charms, being sweet and musical. Martin Alsop was a sufficiently villainous villain, and the rest of the players were competently cast. The sets and scenery of the production were ingeniously contrived, and every detail is historically correct. The Mocking Bird was cordially received by a gathering of fair proportions 2. The production was practically the same as seen here last season. Roger Atkinson is being comedian-in-chief. Mr. Elly is a prime favorite here, and his really clever work gave great pleasure. Captain Borscht was in fine form in his title role, and made a most sympathetic character. He has a full, rich soprano voice, which she knows how to use, and is plangent, agile and good to look upon. Paula Edwards and a large and capable co. offered a new musical matinee. Winsome Winsie, 4 & to large audience. The book, by Frederick Rankin, is not overburdened with plot or wit; in fact, it is exceedingly companionable and a welcome part of the program.

The production of The Maid and the Miller, and John and Jane, is graceful and at times brilliant; but the numbers by Korker, especially "Holla" and "O Matilda" in act II, quite outclass the other song hits. Winsome Winsie is in two acts, both scenes being laid in Montenegro. Paula Edwards made a happy Winsie, singing her topical songs with a winsomely charm. The curtain with an arrangement of Helen Bowes and William E. Philip made an attractive pair of lovers, their duets, "I Love Only You" and "Two Little Doves," being recommended. J. G. Miron sang another Korker song. "The Maid and the Miller" is a set, which he renders most artistically. W. P. Carlton's singing was, as always, a rare treat. Others in the cast were Hayes, Mrs. Hayes, Mrs. Clegg, and Fred Clegg. The chorus was large, and the settings pleasant. Red Feather 6. 7. Wilton Lackey in The Pit 11. James O'Neill in The Adventures of Brigadier Gerard 12. John Drew 12.—COLLEGE STREET HALL: George Rignold to large gathering.—ABMORY: Society Kermesse, with dances, under the management of George Rignold, to crowded house.

JOY AUDITORIUM: Lecture by Lieutenant Hedges 4.—WOOLSTORY HALL: First Symphony Concert, with Anita Elia as soloist 12.—NEW GRAND OPERA HOUSE (G. B. Bassett, mgr.): W. H. Van Horne 20; excellent co.; A Ragged Hero to top-heavy house 20-21; excellent co. A Hot Old Time packed the house at every performance 2-4; capable co. and capable conductor. A Mason 10. The Bonny Brier Bush has been a large demand for seats 5-7. The Heart of a Hero 9-11. Daniel Sully 12-14.—ITEMS: Mrs. Bassett gave a small theatre party for Ashley Bourcier's Captain Charlie 21. Mr. Bourcier was the guest of friends while here.

JANE MARLIN.

HARTFORD—PARSONS' THEATRE (H. C. Parsons, mgr.): Hearts Courageous Oct. 20, 21 was presented by a company of six superb vocalists, the most outstanding Orrin Johnson, Maud Pealy, Eleanor Carey, W. S. Hart, and J. T. Sullivan. As the play has proven unsatisfactory and is soon to be withdrawn, comment is unnecessary. Hello, Bill announced a good sized audience 20. A series of tablaux of the story of Evangeline 20, 31 was very creditably done by local talent to large audiences. Joseph Murphy renewed old acquaintances 2 with George Connelly to the delight of the large audience, the same as of yore. The treat of the session was the production of The Red Feather 4, 5. Never has such a tuneful and elaborate comic opera been seen here. Grace Van Strudiford, who played the leading part, and of whom pleasant memories were left of her in Robin Hood has a part well fit for her graceful acting and magnificent voice. Thomas Q. Wright was the author of the music. The comic scenes finished with the leading of the girls. Billie Hawkins sang and acted their parts perfectly, and Elsie De Vere had a chic little part as the French milliner. The male chorus sang like a college glee club, and the scenery was beautiful. The co. will open at the Broadway Lyric 9, and there is no question but what it will be one of the Broadway hits of the year. Another by G. L. Fitch 9, in a new play, Major Andre, 6, 7. Wilton Lackey 8, 10, in a new play, The Pit.—NEW HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): A Working Girl's Wreath drew good sized audiences 20-22. The co. is a very competent one. Kathleen Barry did well in the leading role. William Cummings made good, many here, and Clarence Armer and Cleo Barr were uniformly well. The comedy roles were well handled by Billy Barlow and Belle Darling. The Merry Maidens received large patronage 20-31, and gave an excellent performance, replete with fun, songs, good specialties, and handsome chorus and costumes. Alphonse and Gaston amused good sized audience 2. Hi Henry's Minstrels were greeted by a crowd in house 3, presenting a creditable performance. Arthur Duran in The Man of the Mill was the chief mirth provoker. The Child Wife, a well-acted melodrama, was well received 4, 5. In the Palace of the King, in which Isabelle Eveleen is featured, 6, 7. Moving Pictures Sunday. At Duty's Call 8-11. Lilliputians 12, 13.

A. DUMONT.

HARTFORD—SMITH'S THEATRE (Edward C. Smith, mgr.): Aubrey Boucicault Oct. 20 in Captain Charlie made good with Bridgeporters. Uniformly good business growing. The Volunteer Organist 2-4. Aldey in big chorus. Paul Edwards 10. Winsome Winsie, 11. A Hot Old Time 6, 7. James O'Neill's premiere in The Adventures of Gerard 9 is arousing much interest. Utopian Burlesquers 10, 11. Wilton Lackey in The Pit 12. A Ragged Hero 12, 13. The Singing Girl 16. A Boy of the Streets 17. The Katherine Merton in The Merry Widow 18. No Wedding Bells for Her 20, 21.—ITEM: The programme is placarded as that future popular-price attractions of the better class, which will alternate with the high-price bookings, will play at 20 and 30 cents for matinees and 30 and 50 cents for evenings, arrangements to this end having been made by Mr. Smith with the visiting managers.

W. P. HOPKINS.

NEW BRITAIN—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): The King of Detectives Oct. 29 pleased fair business. Orrin Johnson in Hearts Courageous 30; effectively presented by strong cast to light patronage. The Katzenjammer Kids 31 to poor business. Joseph Merton in The Kerry Gow 2 to poor business. The Mocking Bird 3; received with much favor; medium business. A Mason 10. From Mars 4; competent co. fair audience highly pleased. Sky Farm 5; very worthy presentation; fair patronage. The New Britanites (local opera) 6, 7. Othello 9. The Pit 14.—ITEM: Orrin Johnson in Hearts Courageous closed here Oct. 30.

EDWARD H. THIBBETTS.

NEW BRITAIN—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): The King of Detectives Oct. 29 pleased fair business. Orrin Johnson in Hearts Courageous 30; effectively presented by strong cast to light patronage. The Katzenjammer Kids 31 to poor business. Joseph Merton in The Kerry Gow 2 to poor business. The Mocking Bird 3; received with much favor; medium business. A Mason 10. From Mars 4; competent co. fair audience highly pleased. Sky Farm 5; very worthy presentation; fair patronage. The New Britanites (local opera) 6, 7. Othello 9. The Pit 14.—ITEM: Orrin Johnson in Hearts

Courageous closed here Oct. 30.

WINSTED—OPERA HOUSE (J. E. Spaulding, mgr.): Mamie Fleming Oct. 20-21. Play: The Hand of Fatima 22. Two Orphans 23. The Lion and the Mouse. Resurrection 24. Under Two Flags 25. Valentine 26; co. excellent; week's business largest in the history of the house. Gorton Minstrels 3 to good business; performance fair. Sky Farm 4; good performance to capacity.

WATERBURY—POLY'S THEATRE (Jean Jacques, mgr.): Hi Henry's Minstrels Oct. 20; two

large audiences. The King of Detectives 20, 21; large business. The Blackthorn 2 pleased fair audience. The Child Wife 3; fair audience. Joseph Murphy in Kerry Gow 4; good audience. The Lilliputians 5. City Club Burlesquers 6. Sky Farm 7.

NEW LONDON—LYCEUM THEATRE (Ira W. Jackson, mgr.): May Fluke on Oct. 26-31; business excellent. A Message from Mars 20 pleased large audience. Alphonse and Gaston did well in their exhibition to small audience.—NEW LONDON OPERA HOUSE (James F. Neillan, mgr.): Policy Players 22.

MIDDLETOWN—THE MIDDLESEX (Henry Engel, mgr.): Creators 2 delighted large audience. A Message from Mars 3; small audience. The Mocking Bird 6; large audience. George W. Monroe 10. The Heart of Chicago 16. The Fortune Teller 18. Midtownians (local) 20-21. Over Niagara Falls 22.

WILLIMANTIC—LOOMER OPERA HOUSE (John H. Gray, mgr.): Modern Pictures Oct. 20; small audience. The Fair Maid of Kildare Operetta 24. The Little Dragon 2; fair attendance. In the Palace of the King 5. Onaka's Moving Pictures 7. Othello 11.

BRISTOL—OPERA HOUSE (F. B. and G. R. Michaelis, mgr.): Other People's Money Oct. 20; good co.; fair house. City Club Burlesquers 3. Cass Payment on 3-14.

PITTSBURGH—BRADLEY THEATRE (Jackson and Gorman, mgr.): Alphonse and Gaston Oct. 21. Maud Muller 2. Othello 12.

DANBURY—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): The City Club 3; poor performance; large house. A Hot Old Time 3. Sky Farm 6.

DELAWARE.

WILMINGTON—GRAND OPERA HOUSE (James K. Ray, mgr.): A Homespun Heart 4; fair house. In the Palace of the King 5. The Wont Women in London 6. The Old Plantation 7. Mildred and Rosalie 8. Girls Will Be Girls 10. Viola Allen 12. Porter White 13. In the Woods of the Lowlands 14. The King of the Sea Oct. 20-31; poor house. The Minister's Daughters 2-4; fair business. A Bay of the Streets 5-7. A Great Temptation 9-11.

FLORIDA.

PENSACOLA—OPERA HOUSE (John M. Coe, mgr.): Ghosts Oct. 20; good house. When Reuben Comes to Town 27; fair audience. Elizabeth Kennedy in As You Like It 28; poor but very appreciative audience. Adelaide Thurston in Polly Primrose 2. William Farnum in The Importance of a Wife and Field: Hotty Totty 4. Ada Rohan and Otto Skinner in The Taming of the Shrew 7.

OCALA—MARION OPERA HOUSE (G. W. Ayer, mgr.): Lyceum Comedy co. Oct. 20-22; performances poor; attendance small. American Soprano Quartette concert on 10. Barlow's Minstrels 22.

GEORGIA.

ATLANTA—GRAND OPERA HOUSE (Henry and Julius De Giva, mgr.): Harry Bedford in The Fortune Teller 20; good co. Empire Theatre co. in Lady Rose's Daughter 28; very good performance; very good audience. Adelaide Thurston in Polly Primrose 2; good co. and business. Empire Theatre co. in Lady Rose's Daughter 28; good co. and business. Empire Theatre co. in Lady Rose's Daughter 28; very good performance; capacity audience. The Silver Slipper 20; good house. Marie Wainwright in Twelfth Night 2; good performance; capacity audience. Hotty Totty Musical co. 20; pleasing performance to good house. Ade Rohan and Otto Skinner in The Taming of the Shrew 30; 31; excellent performances to good houses. Marie Wainwright in Twelfth Night 2-3; good performances to good houses. Ade Rohan and Otto Skinner in The Taming of the Shrew 7.

MACON—ACADEMY OF MUSIC (Henry Home, mgr.): Ade Rohan and Otto Skinner Oct. 20 in The Taming of the Shrew to capacity; excellent performances. Pauline Tammie Oct. 20; good audience. Marie Wainwright 21 in Twelfth Night; good business and performance. George Ober 2 pleased good house. The Silver Slipper 4. Mrs. Le Moyne 6. Percy Haswell 8. Paul Gilmore 12. Barlow's Minstrels 14. Romeo and Juliet's Minstrels 16. Andrew 17. Gertrude Coutee 18. The Fatal Wedding 19. Miss Pettigrew 20.

AUGUSTA—GRAND OPERA HOUSE (William Schweihs, mgr.): When Johnny Comes Marching Home Oct. 27 pleased good house. Hotty Totty 21. Marie Wainwright 21 in Twelfth Night; good business and performance. George Ober 2 pleased good house. Why Smith Left Home 2. The Silver Slipper 4. Mrs. Le Moyne 6. Percy Haswell 8. Paul Gilmore 12. Barlow's Minstrels 14. Romeo and Juliet's Minstrels 16. Andrew 17. Gertrude Coutee 18. The Fatal Wedding 19. Miss Pettigrew 20.

GALESBURG—AUDITORIUM (F. B. Bequet, lessee): Luis Glaser in Daily Vardon Oct. 20 to large and delighted audience. Marked for Life 4. Hearts Adrift 6. Millie James in The Little Princess 10. James Whitcomb Riley 11. Lecture 17. Through Fire and Water 18. S. Miller Kent in Facing the Music 20. Nellie Farren in My Love 21. A Trip to Chinatown 22.

AUROMA—OPERA HOUSE (G. H. Paine, mgr.): H. E. Grange, ass't. mgr.): Porter J. White in Faust Oct. 21; good satisfaction to good business. Down by the Sea 22; fair business. American Stock co. presented The World 23 to fair business. The Fatal Wedding 27 pleased large house. Human Hearts 28; good satisfaction. A. Miller Kent in Facing the Music 29. Martin's Wedding 30.

DECATUR—POWERS GRAND OPERA HOUSE (J. F. Green, mgr.): Charles B. Stamford in The Man in the Moon 27 pleased good house. Marked for Life 4. Hearts Adrift 6. Millie James in The Little Princess 10. James Whitcomb Riley 11. Lecture 17. Through Fire and Water 18. S. Miller Kent in Facing the Music 20. Nellie Farren in My Love 21. A Trip to Chinatown 22.

BELVIDERE—DERTHICK OPERA HOUSE (C. Jackson, mgr.): Maloney's Wedding Day Oct. 20; good performance and business. A Break for Liberty 30; good performance and co. A Broken Crime 3.

ALBANY—SILE-DAVIS OPERA HOUSE (A. C. and L. E. Gorham, mgrs.): Black Patti Troubadours Oct. 28; good house; topheavy; pleased. George Ober in Why Smith Left Home; fair house; pleased. Mrs. Le Moyne in Lady Berenthia's Secret 5. Willis Musical Comedy co. 10. Barlow's Minstrels 13. The Maxman 14. Percy Haswell 16. The Fatal Wedding 17.

SAVANNAH—THEATRE (W. R. Seabrook, mgr.): Marie Wainwright Oct. 27 in Twelfth Night; small audience; disappointing production. Ade Rohan and Otto Skinner 28 in The Taming of the Shrew to large and delighted audience. Wilmot Musical Comedy co. in Two Old Crones and Sweet Sixteen 2, 3; good business. The Silver Slipper 4. Georgia Minstrels 5. Paul Gilmore 10. The Mummy and the Humming Bird 11. Mrs. Le Moyne in Lady Berenthia's Secret 12.

ATLANTA—SILE-DAVIS OPERA HOUSE (A. C. and L. E. Gorham, mgrs.): Black Patti Troubadours Oct. 28; good house; topheavy; pleased. George Ober in Why Smith Left Home; fair house; pleased. Mrs. Le Moyne in Lady Berenthia's Secret 5. Willis Musical Comedy co. 10. Barlow's Minstrels 13. The Maxman 14. Percy Haswell 16. The Fatal Wedding 17.

JACKSONVILLE—GRAND OPERA HOUSE (J. F. Green, mgr.): Charles B. Stamford in The Man in the Moon 27 pleased good house. Marked for Life 4. Hearts Adrift 6. Millie James in The Little Princess 10. James Whitcomb Riley 11. Lecture 17. Through Fire and Water 18. S. Miller Kent in Facing the Music 20. Nellie Farren in My Love 21. A Trip to Chinatown 22.

CANTON—GRAND OPERA HOUSE (F. B. Powell, mgr.): The Funny Man 20; good performance and business. Melbourne Macdowell 20 canceled. Coon Hollow 2 pleased fair business. A Country Kid 5. The Denver Express 9. Buried at Sea 10. Al. Miller's Minstrels 23. A Trip to Chinatown 18.

OTTAWA—FARRELL'S THEATRE (T. B. Farrell, lessee): Andrew Robinson in Richard Carvel 4 pleased fair audience. Joe Welsh 2. The Governor 3. The Power Behind the Throne 10. An American Echo 12. Near the Throne 15. Katzenjammer Kids 13. A Boy Wanted 23. On the Bridge at Midnight 25.

MONTGOMERY—GRAND OPERA HOUSE (J. F. Green, mgr.): Charles B. Stamford in The Man in the Moon 27 pleased good house. Marked for Life 4. Hearts Adrift 6. Millie James in The Little Princess 10. James Whitcomb Riley 11. Lecture 17. Through Fire and Water 18. S. Miller Kent in Facing the Music 20. Nellie Farren in My Love 21. A Trip to Chinatown 22.

METROPOLIS—MC CARTNEY MUSIC HALL (BERT H. Fritts, mgr.): Slaves of the Mines Oct. 30; good performance; co. good. Porter J. White's 20. Good 20; good. Mc Cartney Comedians 9-11. A Romance of Coon Hollow 12. Denver Express 19. A Break for Liberty 28.

CANTON—GRAND OPERA HOUSE (F. B. Powell, mgr.): The Funny Man 20; good performance. Melbourne Macdowell 20 canceled. Coon Hollow 2 pleased fair business. A Country Kid 5. The Denver Express 9. Buried at Sea 10. Al. Miller's Minstrels 23. A Trip to Chinatown 18.

CANTON—FARRELL'S THEATRE (T. B. Farrell, lessee): Andrew Robinson in Richard Carvel 4 pleased fair audience. Joe Welsh 2. The Governor 3. The Katzenjammer Kids 13. An Opry 14. Katzenjammer Kids 15. The Denver Express 15. The Katzenjammer Kids 16. An Opry 17. Katzenjammer Kids 17. The Katzenjammer Kids 18. The Katzenjammer Kids

the U. T. C. Oct. 26 to fair house. *Sunset Mine* 21; fair house; pleased. *Puck's Bad Boy* 2. At Crib Creek 2.

JOLIET.—**THEATRE** (William H. Bullock, mgr.): *The Fatal Wedding* Oct. 26 pleased capacity. *Human Hearts* 2 to S. R. O.; good pleased. *The Power Behind the Throne* 2. U. T. C. 2.

FAIRBURY.—**OPERA HOUSE** (Phil Wade, mgr.): *The Doctor Who* 2; fair business; good performance. *Billy Clark's Minstrels* 2. Down and Up 24.

BETHANY.—**VADAKIN OPERA HOUSE** (J. H. Vadakin, mgr.): Dark 2-14. *Eiler's Ten Nights* in a Bar Room 16.

CHARLESTON.—**THEATRE** (T. G. Chambers, mgr.): *Puck's Bay Boy* Oct. 26; good co. and house. *The Fatal Wedding* 21; fair house; good co.

STREATOR.—**PLUM OPERA HOUSE** (J. E. Williams, mgr.): *The Flints, Hypnotists*, Oct. 26-31; large business. *Lost River* 21.

MENDOTA.—**GERMANY OPERA HOUSE** (J. A. Julian Dubois, mgr.): *Human Hearts* Oct. 26 to a delighted audience; receipts \$135. *A Hoosier Daisy* 2.

PONTIAC.—**FOLEY OPERA HOUSE** (R. D. Polka, mgr.): *A Romance of Coronado* Oct. 26; good performances to S. R. O. at *Pike's Peak* Oct. 26; good co.

GALT.—**OPERA HOUSE** (Charles Shover, mng.): *Human Hearts* Oct. 22; excellent performance. *Maude's Wedding Day* 2.

CHAMPAIGN.—**WALKER OPERA HOUSE** (G. F. Hamilton, mgr.): *Brandon Tyman* Oct. 29 to fair business. *The Telephone Girl* 21 to good audience.

INDIANA.

SOUTH BEND.—**OLIVER OPERA HOUSE** (Harry G. Sommers, mgr.): Arizona Oct. 27 pleased fair house. *Quincy Adams Sawyer* 21 delighted two large houses. *Walker Whitehead in Love* 21; *Human Hearts* 2. *The D'Urbervilles* 7. *Alone the Moonlight* 10. *Miss Coghill* 12. *Near the Throne* 13. *Way Down East* 16. *Kathryn Kidder* 19. *Tim Murphy* 20.

AUDITORIUM (Harry G. Sommers, mgr.): *Chancery Court* in Terre Haute 26 delighted good house. *A Chinese Honeymoon* 29 satisfied large house. *Kirriss* 30 (local) to capacity. *The Telephone Girl* 2 to large business. *Kirriss* (local) 3. *Ovid Minstrels* 4. *Walter Wellman*, lecture, 24.—ITEM: *Billy Clark's Minstrels* appeared at Turner Hall 1 to capacity and pleased.

MARION.—**THE INDIANA** (E. L. Kinneman, mng.): *Walk Whitehead in Love* King 2 to large audience; support strong. *Rebecca Warren* in *Tess of the D'Urbervilles* 5. *The Bostonians* 6. *A Chinese Honeymoon* 9. *Lost River* 12. *Shay Opera* co. 13. *The Little Christian* 26. *The Wizard of Oz* 27. *When Johnny Comes Marching Home* 30.—**THE GRAND** (E. L. Kinneman, mgr.): *His Nibs the Baron* 26 canceled. *Tracy, the Bandit* 31 canceled. *An Indiana Romance* 23 (return); two large audiences pleased. *Telephone Girl* 4; two large audiences pleased. *Driven from Home* 5. *A Desperate Chance* 10. *Sam T. Jack's Burlesques* 11. *Sunset Mines* 14. *Near the Throne* 16. *A Royal Slave* 17. *Marion Minstrels* 21.

TERRE HAUTE.—**THE GRAND** (T. W. Bartholomew, Jr., mgr.): *The Hoosier Girl* Oct. 26 pleased fair audience. *A Chinese Honeymoon* 27 delighted crowded house. *The White Slave* 28 pleased packed house. *The Billionaires* 29; poor; small house. *The Katzenjammer Kids* 30; pleased crowded house. *In the Shadow of the Gallows* 2. *Blonde Welsh in Breverton* 3. *Rebecca Warren* in *Tess of the D'Urbervilles* 4. *Slaves of the Mine* 6. *The Bonnie Brier Bush* 9. *Shay Grand Opera* co. 10. 11. *James Whitcomb Riley* 12. *The Burgomaster* 14. *Lost River* 14.

LOGANSFORT.—**DOWLING'S OPERA HOUSE** (John E. Dowling, mgr.): *Cutter and Williams* Stock co. Oct. 26-31; large business; good co. Plays: *A Man of Mystery*, in *The Eyes of the World*, Camille, in *Death in the Stars*; *Secrets in the Shadows* in *We Are King* 2. *Blonde Welsh in Breverton* 3. *Rebecca Warren* in *Tess of the D'Urbervilles* 4. *Slaves of the Mine* 6. *The Bonnie Brier Bush* 9. *Shay Grand Opera* co. 10. 11. *James Whitcomb Riley* 12. *The Burgomaster* 14. *Lost River* 14.

EVANSVILLE.—**GRAND OPERA HOUSE** (Pedley and Burch, mng.): *Blanche Walsh in Reservation* Oct. 31 pleased good house. *Jack and the Beanstalk* 2 in *The Rivals* drew fine house. *PEOPLE'S THEATRE* (George Synder in Busy Day) 1. *George Synder* in *Busy Day* 11. I pleased two-thirds house at matinee, and S. R. O. at night. A Railroad King 2. *Slaves of the Mine* 3. *The Bonnies* 4. *Al. W. Martin's U. T. C.* 5. *The Castle Clock* 10. *The Telephone Girl* 11. *Near the Throne* (return) 12. *Lost River* 12. *St. Plunkard* 14. *Robert Downing* 16. *Rose Coghill* 18. *Katherine Kidder* 24. *Down by the Sea* 26. *Rebecca Warren* 30.

ANDERSON.—**GRAND OPERA HOUSE** (J. B. Dickson, mgr.): A Little Outcast Oct. 25; excellent performance to good business. *James Whitcomb Riley* 29; excellent return to large house. *The Village Parson* 31 pleased large house. *Return to the Heart of the Oaks* 3; fair performance to good business. *A Desperate Chance* 11. *Sam T. Jack's Burlesques* 12. *Why Women Sin* 15. *Shay Opera* co. 16. *Sunset Mines* 17. *Eva Kendall* 18.

EVANSVILLE.—**GRAND OPERA HOUSE** (Pedley and Burch, mng.): *Blanche Walsh in Reservation* Oct. 31 pleased good house. *Jack and the Beanstalk* 2 in *The Rivals* drew fine house. *PEOPLE'S THEATRE* (George Synder in Busy Day) 1. *George Synder* in *Busy Day* 11. I pleased two-thirds house at matinee, and S. R. O. at night. A Railroad King 2. *Slaves of the Mine* 3. *The Bonnies* 4. *Al. W. Martin's U. T. C.* 5. *The Castle Clock* 10. *The Telephone Girl* 11. *Near the Throne* (return) 12. *Lost River* 12. *St. Plunkard* 14. *Robert Downing* 16. *Rose Coghill* 18. *Katherine Kidder* 24. *Down by the Sea* 26. *Rebecca Warren* 30.

RICHMOND.—**GENNETT THEATRE** (O. G. Murray, mgr.): *Robert Downing* Oct. 26 pleased fair house. *James Whitcomb Riley* 29; good performance. *Return to the Heart of the Oaks* 3; fair performance to large house. *The Village Parson* 31 pleased large house. *Human Hearts* 2; good satisfaction to large business. *Return to the Heart of the Oaks* 3; fair performance to good business. *A Desperate Chance* 11. *Sam T. Jack's Burlesques* 12. *Why Women Sin* 15. *Shay Opera* co. 16. *Sunset Mines* 17. *Eva Kendall* 18.

DAVENPORT.—**GRAND OPERA HOUSE** (Dr. Lloyd T. Dorsey, mgr.): *The Green Eyed Monster* Oct. 26 changed date. *Valencia Starbuck in Carmen* 2; fair performance to good house. *On the Bridge at Midway* 2. *Dixie Stock* on 3. 4. *Hearts Adrift* 5. *Two Married Men* 7. *Papa's Boys* 16. *Sam Devere* 18. *Randa Ross* 19. *A Texas Story* 23.—**NEW MARKET STREET THEATRE** (J. Frank Jersey, mgr.): *At Sandy Bottom* 29; satisfactory co. and patronage. *Stetson's U. T. C.* 30; fair house.

ELWOOD.—**KRAMER GRAND** (J. A. Kramer, mgr.): *Humpy Dumpty* Oct. 26; good attraction; large business. Robert Downing 21. *His Nibs the Baron* 4. *Cancelled*. *The Telephone Girl* 11. *James Whitcomb Riley* 9-14. *A Montana Outlaw* 16. *Why Women Sin* 19. *Sam T. Jack's Burlesques* 27. *Hearts of Oak* 28. *The Little Christian* 30.

RENSSELAER.—**ELLIS OPERA HOUSE** (J. H. S. Ellis, mgr.): *A Break for Liberty* Oct. 31; large and well pleased audience. *Blondin, hypnotist, and Vaudeville Circus* 2 to S. R. O. *Monsch's Minstrels* 6. *Frank Davison* 12-14.—ITEM: *Blondin, the Clown* reorganized here, under management of Abraham Martin's U. T. C. 7. *Van Dyke and Eaton* co. 9-14.

MADISON.—**GRAND OPERA HOUSE** (Graham and Scheidt, mng.): Irene Jevson 2-7; fair co. to good house. *Brother Against Brother* Under Two Flags; *Secret Enemy, Queen's Evidence*, Damon and Pythias, and *A Struggle for Liberty*. *A Hoosier Girl* 20. *The Professor's Love Story* 24. *An Aristocratic Tramp* 26. *Denver Express* 30.

KOKOMO.—**SIEPE THEATRE** (C. H. Havens, mgr.): *Humpy Dumpty* Oct. 24; excellent co. to large attendance in history of the theatre. *Sam T. Jack's Burlesques* 4. *Our New Minister* 5. *Rebecca Warren* in *Tess of the D'Urbervilles* 6. *Lost River* 9. *Our New Minister* (return) 12.

HARTFORD CITY.—**VAN CLEVE THEATRE** (W. L. Van Cleve, mgr.): *Near the Throne* Oct. 16 pleased large audience. *Return to the Heart of the Oaks* 20. *Down by the Sea* 21; fair business; good performance. *Human Hearts* 22 to small business; poor performance. *Heart of the Oaks* 2. *Quincy Adams Sawyer* 27.

CAMBRIDGE CITY.—**MAIN STREET OPERA HOUSE** (Bowmaster and Doyle, mng.): Clark's Criminals Professor Colby, hypnotist, 4. 5. Kline's Cinematoscope 7. Uncle Heiney 16. *An Aristocratic Tramp* 22. *John Temple Graves*, lecture, 22.

FORT WAYNE.—**SONIC TEMPLE THEATRE** (Frank E. Stetson, mgr.): *The Funny Mr. Dooley* 21; excellent performance to fair business; pleased. *Davidson Stock* co. 22.

LAPORTE.—**HALL'S OPERA HOUSE** (W. J. Hall, mgr.): Arizona Oct. 26; capacity. *Quincy Adams Sawyer* 20; co. good; large house. *The Telephone Girl* 3 failed to please topheavy house. *Sam T. Jack's Burlesques* 4. *Our New Minister* 5. *Rebecca Warren* in *Tess of the D'Urbervilles* 6. *Lost River* 9. *Our New Minister* (return) 12.

HARTFORD CITY.—**VAN CLEVE THEATRE** (W. L. Van Cleve, mgr.): *Near the Throne* Oct. 16 pleased large audience. *Return to the Heart of the Oaks* 20. *Down by the Sea* 21; fair business; good performance. *Human Hearts* 22 to small business; poor performance. *Heart of the Oaks* 2. *Quincy Adams Sawyer* 27.

WICHITA.—**SPINKE'S OPERA HOUSE** (Frank G. Spinke, mgr.): *The Moonshiner's Daughter* Oct. 20; to poor business; pleased. *Davidson Stock* co. 21.

ELKHART.—**BUCKLIN OPERA HOUSE** (D. B. Carpenter, mgr.): *Quincy Adams Sawyer* Oct. 27 pleased S. R. O. *The White Slave* 31 to fair business; good satisfaction. *Sam T. Jack's Burlesques* 3. 4 to good business and asthetic. *Montana Outlaw* 5. *A Royal Slave* 7. *Rose Coghill* 14.

WASHINGTON.—**SPINKE'S OPERA HOUSE** (Frank G. Spinke, mgr.): *The Moonshiner's Daughter* Oct. 20; to poor business; pleased. *Davidson Stock* co. 21.

GOSHEN.—**IRWIN OPERA HOUSE** (F. J. Irwin, mgr.): *Quincy Adams Sawyer* 2; excellent performance; large business. *Sam T. Jack's Burlesques* 3. *Our New Minister* 4. *Powhatan* (amateur) 16. *Tim Murphy* 19. *Creator* (amus.) *Woman's Musical Club* 20. *The Wizard of Oz* 25.

KENDALLVILLE.—**ROYER OPERA HOUSE** (A. M. Boyer, prop.): *The Darkest Hour* 2; good house. *Bands Ross* 4; packed house; most excellent concert. *A Royal Slave* 10. *John Griffith in Macbeth* 26.

COLUMBUS.—**CRUMP'S THEATRE** (R. P. Gottschalk, mgr.): *The Katzenjammer Kids* Oct. 26; crowded house; satisfactory performance. *A Hoosier Girl* 26.

Girlie Music 7. *Slaves of the Mine* 19. *The Princess Chic* 18.

AUBURN.—**HENRY OPERA HOUSE** (G. C. Henry, mgr.): *The Village Parson* Oct. 27; fair house; good. *The Darkest Hour* 31; packed house; good satisfaction. *St. Plunkard* 7. *Le Lancer and Fields* 19-21. *Why Women Sin* 27.

HUNTINGTON.—**OPERA HOUSE** (Ed Hartman, mgr.): *The Village Parson* Oct. 26; small business; good satisfaction. *Quincy Adams Sawyer* 4. *Sam T. Jack's Burlesques* 6. *Our New Minister* 11. *Foxy Mrs. Kates* 15. *Cutter and Williams* 18.

BEDFORD.—**STONE CITY OPERA HOUSE** (P. X. Johnson, mgr.): *Our Little Sister* Oct. 26; good house; fair performance. *The Professor's Crime* 27; well pleased. *A Railroad King* 2. *Al. Martin's U. T. C.* 4. *As You Like It* 7. *His Nibs the Baron* 9.

FAIRBURY.—**OPERA HOUSE** (Phil Wade, mng.): *The Doctor Who* 2; fair business; good performance. *Billy Clark's Minstrels* 3. *Down and Up* 24.

BETHANY.—**VADAKIN OPERA HOUSE** (J. H. Vadakin, mng.): Dark 2-14. *Eiler's Ten Nights* in a Bar Room 16.

CHARLESTON.—**THEATRE** (T. G. Chambers, mng.): *Puck's Bay Boy* Oct. 26; good co. and house. *The Fatal Wedding* 31; fair house; good co.

STREATOR.—**PLUME OPERA HOUSE** (J. E. Williams, mng.): *The Flints, Hypnotists*, Oct. 26-31; large business. *Lost River* 21.

MENDOTA.—**GERMANY OPERA HOUSE** (J. A. Julian Dubois, mng.): *Human Hearts* Oct. 26 to a delighted audience; receipts \$135. *A Hoosier Daisy* 2.

PONTIAC.—**FOLEY OPERA HOUSE** (R. D. Polka, mng.): *A Romance of Coronado* Oct. 26; good performances to S. R. O. at *Pike's Peak* Oct. 26; good co.

GALT.—**OPERA HOUSE** (Charles Shover, mng.): *Human Hearts* Oct. 22; excellent performance. *Maude's Wedding Day* 2.

CHAMPAIGN.—**WALKER OPERA HOUSE** (G. F. Hamilton, mng.): *Brandon Tyman* Oct. 29 to fair business. *The Telephone Girl* 21 to good audience.

HAMMOND.—**TOWLE'S OPERA HOUSE** (James Windham, mng.): *Break for Liberty* Oct. 26; poor house; good co. *James Windham* in *Midwest* 1; packed house; fair performance. *Joe Welch in The Peddler* 8. *Robert Downing* 11. *Way Down East* 16.

HUNTINGTON.—**OPERA HOUSE** (Ed Hartman, mng.): *The Village Parson* Oct. 26; small business; good satisfaction. *Quincy Adams Sawyer* 4. *Sam T. Jack's Burlesques* 6.



Marie Dressier, now appearing in vaudeville in the principal New England cities, is meeting with continued success with the pretty waltz song, "You for Me, Me for You."

Since Eugene Ellsworth's new "personal" story ballad has been on the market, several instances such as told in his song have occurred. Mr. Ellsworth deserves credit for his originality, which has characterized his work in the past.

Frederick V. Bowers is no longer with the Tockstader's Minstrels. He is now appearing in the South in vaudeville on the Hopkins circuit, and is meeting with success with his own composition, "Every Day is Sunshine When the Heart Beats True," "No One But You," and several of his old successes.

"Cupid's Garden," a high class song by Max C. Eugene, and published by T. B. Harms, is meeting with much favor.

The Vandersloot Music Company have issued an edition of forty-two teaching pieces in three grades, composed by Henri Well. Teachers and critics alike pronounce this edition the best and most complete on the market.

Franklyn Wallace appeared at Woolworth's Roof-Garden, Lancaster, Pa., last week, and every paper published in that city praised him highly for his clever rendition of several high-class songs.

Shapiro, Bernstein and Company, publishers of the music used in the Elorne Sisters' production of Mrs. Delaney at Newport, are pleased with the many individual song hits which scored last week at the Grand Opera House. Among them were "Bedelia," "Irish Eyes of Blue," "Hoola Loola Girl," "My Creole Babe," and "The Hobo Zobo Band."

Williams and Van Alstyne, the boys from the West, are very successful with their compositions. "Navajo," their new Indian song, met with such favor that the publishers, Shapiro, Bernstein and Company, have issued it as a march and two-step. The song is restricted to the use of Marie Cahill, while the march and two-step is being eagerly sought after by the leading orchestras everywhere.

Lottie Blair Parker, whose successful play, Lights of Home, was produced at the Fourteenth Street Theatre last week, has commissioned Al. Trahern to write a song of the same title founded on her play. Mr. Trahern is the author of the story ballads, "Under Southern Skies" and "Sweet Clover," both of which were written around the story of these plays. Both of these songs have been very successful and have reached enormous sales. "Lights of Home" ballad will be ready shortly.

The popular Pan-American Four are using "Mollie Malloy" and "Down in Mobile Long Ago."

Za Holland, the talented violinist and vocalist, is using "Laces and Graces" and "Laughing Eyes" as instrumental numbers, and "Let Love Decide" and "Dear Rosalie" for vocal numbers.

Miss Brinsmade, the well-known concert contralto, is singing "A Little Dutch Garden," "Daddy and I," "The Lily of the Valley," "Could I Love Thee More," the last three by Rod Miller. She is also using "My Little Ails and Graces," by Cecilia Loftus, "The Darling of My Dreams," and "Coddlebottom."

J. Evans Lloyd, of Lloyd and Walton, is singing with success two new songs, "Just Idle Dreams" and "Here's to Wine," the latter a rousing drinking song.

Louise Brebany, who is now touring the South, recently added to her repertoire "In Starlight," and is meeting with decided success.

Among the prominent artists and companies featuring the beautiful song, "Ma Lady Moon" (by the writer of "Lady Lu"), may be mentioned Hoity-Toity, George Monroe, Widow Dooley's Dreams, Zig-Zag Alley, The Holdsworths, Reidy and Currier, Spencer Kelly, and the Village Chor Quartette.

Maurice Haskell in "Along the Kennebec" responds to four and five recalls with the coon ballad, "Sally," published by the Peerless Publishing Company.

Laura Bennett is featuring Jerome and Schwartz's coon song, "The Gambling Man," also Stanley Crawford's coon song, "Show the White of Yo' Eye."

A. C. Larivee, of Gus Sun's Minstrels, is receiving a great deal of enthusiastic comment from the press regarding his rendering of "I'm Longing for You, Sweetheart, Day by Day."

Beaumont and Hayward, known to the profession as "The Long Hoss," are still singing "I've Got to Go Now Because I Think It's Going to Rain," by Rose and Osborne.

Katherine Trayer was encored and cheered when she sang "Ma Mornin' Glory Babe," the other evening at Masonic Hall.

Johnny La Fabre and Frankie St. John, who are doing a singing and dancing specialty, are making a hit with the Katzenjammer Kids company. They are singing Feist and Barron's new waltz song, "She's the Pride and the Pet of the Lane."

May Melville is singing two comic songs with which she never fails to score, "Trouble" and "I've Got to Go Now Because I Think It's Goin' to Rain."

Lottie Gilson has found a piece which is eminently suited to her voice in "Because You Were an Old Sweetheart of Mine."

Eva Mudge is making a hit with the dashing sentry march song by Arthur Haskins, and also with the coon song, "I Don't Want Nothin' but Sally."

The Tally-ho Duo are having their usual success with three songs, entitled "Because You Were an Old Sweetheart of Mine," "Star of My Life," and "Ma Starlight Sue."

Alice Leslie, with the Nellie Hanley company, is singing "Oh, La! la! la!" and "Mile New York," two dashing soubrette songs.

Katherine Clare is using Fay and Oliver's "I Feel So Very Lonely."

Nellie M. Grant, who went to South Africa with M. B. Levitt, but who left his management shortly after her arrival, writes that she has "dug up" an old favorite, "I Won't Play Second Fiddle to No Yaller Gal," which goes like wildfire. Miss Grant's partner, J. R. Lyles, is singing "Dear Rosalie" and "In Fancy You Are Ever by My Side." The team have excellent bookings in Johannesburg, Cape Town and Durban, and expect to go to Australia when through their African time.

Marie Cahill is very much pleased with her successful song, "Navajo." This song was written by two clever Western boys, Williams and Van Alstyne. Shapiro, Bernstein and Company are the publishers of the song.

A DRAMATIC MIRROR correspondent recently wrote that Libby and Trayer pleased immensely with their vocal offerings. The songs they sang were "Only You and I Love," "Sadie Green," and "Ma Mornin' Glory Babe," all published by the Peerless Publishing Company.

Marion Stanley, of Lauder and Stanley, states that the two best songs in her repertoire are "In Starlight" and "Anona," both published by Leo Feist.

May Cordelle is making a hit with the catchy song, "When the Springtime Comes 'Round."

Harry Burns, of the Nellie Long company, is using some very attractive slides with "While the Moon Shines Bright," by Maurice Stonehill.

"I Could Be Happy with Either One" is the title of a new song which Julius Steger is singing with great success, written by Sylvio Helm.

Undoubtedly the song hit in The Wizard of Oz is "There's a Lot of Things You Never Learn at School," which takes eight and ten encores

MUSIC PUBLISHERS.

★ "I Ain't Got No Time" ★

"On A Starry Night"

Write
LEO. FEIST
ABOUT IT.

134 West 37th Street, New York.

In answering these advertisements please mention THE MIRROR.

nightly, and Arline Crater is constantly writing the publisher, Edwin S. Brill, for extra verses, the audiences apparently never tiring of this song.

The Pan-American Four are still using "When You Were Sweet Sixteen," and "Pretty Mollie Shannon."

The McGrath Brothers, banjoists, are playing "The Prince of Pilzen Waltz."

Lydia Yeomans Titus in introducing her imitations sings "Since Sally Left Our Alley" in seven different dialects.

Clara Morton, of the Four Mortons, is singing Jerome and Schwartz's latest Irish coon song, "Bedelia."

The famous Rossow Midgets are singing "While the Moon Shines Bright" and a martial song entitled "Soldiers."

Frank Bernard is singing "They Gave Him a Medal for That," "Come Out in the Garden with Me," and "When You Have Time and Money."

Charles Allen Fuller is singing "Here's to the Nut-Brown Ale," the drinking song which was introduced by Stanley Forde in The Princess of Kensington.

Amelia Somerville is using Jerome and Schwartz's big hit, "Bedelia."

Joe Maxwell has added another song to his specialty—namely, "I Can't Forget I Love You, Eloise," by Norton and Casey.

"A Maiden's Heart," "Will You Let Me Be Your Hero," "Bohemia," and "After Business Hours" all come in for their share of applause.

Guy Stone is using Chauncey Olcott's ballad, "My Wild Irish Rose," and also two story songs, "Why Did They Sell Killarney," and "Old-Fashioned Mother."

Sam Green, who plays the Irish comedy part in Rachel Goldstein, writes that he is using very successfully Jerome and Schwartz's latest comic song, "Bedelia," and is taking from seven to ten encores on same nightly.

Parson's Celebrated Qwynn Oak Band and Orchestra, now playing at the Lyceum Theatre in Baltimore, receives requests nightly for "Laces and Graces," a recent two-step success by Salser and Bratton.

William J. Spicer, baritone soloist, is scoring many encores nightly with "The King of the Winds Am I."

McDonald and Huntington are one vaudeville star among the many that have recognised the winning qualities of "Because You Were an Old Sweetheart of Mine," by Jacob and Robinson.

Fred Whitfield is using the serenade song, "Good-night, Beloved, Good-night," by Fay and Oliver, also Standish and Silberberg's "Dear Rosalie."

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Presenting the
Second Act of Carmen
Second Act of Mignon
Fourth Act of Trovatore

Under the personal direction of F. De ANGELIS.

For one or more performances, address

MME. MANTELLI ITALIAN GRAND OPERA COMPANY, 36 W. 28th St., N. Y. City.

been another full house had he been able to perform. From here Freer intends to tour the islands and Australasia, Japan, India, and Egypt, and when this tour is through he will have circled the globe for the eighth time.

Ferry, the human frog, who hauls from the Quaker City, but has been in Australia and New Zealand for the last five years, followed Freer on Sept. 26-28 and Oct. 1, and while playing to lower prices by half had excellent houses two out of the three nights. Ferry has managed to "tie up" with him a clever little skirt dancer and songstress from New Zealand, who gives promise of doing great things in the near future. He left here Oct. 2, en route home.

CH. CLEMENT.

THE BROOKLYN STAGE.

SATURDAY, Nov. 3.

The theatres in Brooklyn suffered little from the approaching election and its many meetings, but the other companies seem to have a client that never tires. A resume of the attractions of the last week of October follows:

It is to be regretted that when such a tuneful musical-comedy, with so dainty and pretty a story as The Mocking Bird, is produced Brooklyn should see so little of it. Mr. Sloane's music of a night order, "What's the Matter with Me," "The White Rose," "Glorious France," "The Lion and the Mouse," and "Silk Mustache" are gems. Brady Greer's company was welcome at the Columbia. Madeline Beailey, as Yvette, was coquettish and pretty. Her numbers with Edgar Atchison-Ely were delightfully rendered. Mr. Ely seemed to thoroughly enjoy his part of Bob, and his ever smiling countenance and sprightly actioned singing made him a favorite. Miss Edna G. W. van Spiegel, Richard Carter, Herbert J. Carter, T. W. Goodwin, David M. Yost, Elsie Steele, and Lillie Weedon gave fine support. Antoinette Le Brun, as the Countess, showed one of the best voices in the company, and Mrs. Kitty Baldwin did the character work of the Marquis very cleverly.

The Idiot at the Bijou and Edna May Spooner's chance to do some emotional work. Mr. Phillips and Mr. Hickey, as the villain and the husband, were excellent. Cora E. Moran, as a widow in search of a husband, was especially clever. Ben F. Wilson, Edwin Curtis, Dwight Allen, Olive Grove, and Jessie W. McAllister filled out an even cast. Cecil Spooner and Harold Kennedy danced and sang before the curtain in an entrancing manner all their own.

Cora Reed Payton has been teaching a moral lesson at the Lee Avenue Theatre. The play was Mrs. Hayne's Hearts Afame, well suited to a stock company. Mrs. Payton kept her audience intensely interested with her womanly struggle as Mrs. Harmony through the four acts. The scenes between Joseph W. Guard, as the husband, and Kirk Brown, as the lover, revealed some of the best acting seen on this stage.

A Gilded Fool held the boards at Payton's Fulton Street Theatre. Corse Payton made merry as Chauncey Short, the millionaire. Robert Elliott, Florence Gear, and Cecil Pollack were well received. Harry B. Ruths pleased in a laughable specialty.

Michael Goldstein, violinist, came to town in a melodrama of New York life that appeals to many people. The struggles and love affairs of the Yiddish maiden were remarkably well pictured by Louise Beaton. She is a comedienne of rare skill.

George Ade's Sultan of Sulu was seen at the Monmouth.

Annie Bingham brought The Frisky Mrs. Johnson to the Amphion.

That splendid comedienne, Annie Ward Tiffany, as Biddy, and Russell Bassett, as the pawnbroker, furnished a full evening of fun in The Shadows of a Great City at the Gotham.

The New Eight Belles, with those clever acrobats, the Byrne Brothers, and plenty of startling mechanical effects, provided plenty of fun.

The Novelty had Searchlights of a Great City.

A Fight for Millions, with a submarine scene and plenty of specialties, thrilled Park patrons.

The attractions of the week of Nov. 3 were well patronized.

Mina Phillips, formerly of Rose Coghlan's company, is a fine acquisition to Payton's Fulton Street Theatre. She gave a splendid performance of the Comedians in Mrs. Barnes' New York. Margaret Fuller, as a small girl, was capital and her dresses were killing. She has never done better work. Florence Gear was sweet and winning as the future Mrs. Barnes. Mr. Payton's Mr. Barnes was very funny, but hardly in his line. Franklin Angus, as Antonio Pauli, gave a fine death scene in the first act. Duchamp, Du Barry, the week.

Mr. Daly's Under the Gaslight was produced by the stock company at Payton's Lee Avenue Theatre.

The play is in five acts and eleven scenes, and calls for a large cast and special scenery. These Payton people have given it the North River pier and railroad station scenes being very natural and picture-like.

Lawrence Barber, as the singular Man, did the best piece of acting in the evening. Clara Austin appeared to excellent advantage as Peachblow. Kirk Brown wasn't suited to Snorky, a crippled soldier. Mrs. Payton, as Laura Courtland, was as charming as ever. Caprice this week.

The Mysterious Mr. Bugle at the Bijou was the only real comedy in town, and the audience made the most of it. Mrs. Phillips had a bright part in Town and surprised his audience. Edna May Spooner added one more to her long list of well-acted roles. Ben Wilson, as a small boy, was a marvel as to make-up and captured the house. Mr. Curtis, Mr. Kennedy, and Miss McAllister made their usual hits. The Payton Quintette and Edna May sang between acts. Justice Redfield, now to stock houses, this week.

The Columbia started its career as a combination house with Theodore Kreimer's melodramatic success, No Wedding Bells for Her. Fannie McIntyre, I. McIlwaine, Frank Holloman, Katherine Fisher, Louise Bryant, and E. T. Wade were among the cast.

Baby Abbott and Master Willie Fink took the children's side. Richard Bubier, a Brooklyn favorite of the Columbia Stock Company days, appears in Paul Havens this week.

Charles Warner appeared in Drink at the Amphion, to be followed by The Wizard of Oz.

The Billionaire, with Jerome Sykes, was the attraction at the Mountauk. This week, the Roger Brothers in London.

George W. Monroe brought another Bridget play to the Grand in Our Bridget's New Dream. His antic convulsions large audiences, and many specialties and a large, well-trained chorus helped the fun. This week, The Volunteer Organist.

W. E. Vankevick presented that old favorite, Human Hearts, an idyl of the Arkansas hills, at the Park. Hal Reid's play had a bright part in Town and surprised his audience. Edna May Spooner added one more to her long list of well-acted roles. Ben Wilson, as a small boy, was a marvel as to make-up and captured the house. Mr. Curtis, Mr. Kennedy, and Miss McAllister made their usual hits. The Payton Quintette and Edna May sang between acts. Justice Redfield, now to stock houses, this week.

The King of Detective provided a genuine thriller of New York life at the Novelty. This week, The Parton, the new hit.

Mr. Williams presented Deserted at the Altar at the Gotham. The audience welcomed Joseph L. Tracy, formerly of the Elite Stock Company, and thoroughly appreciated his villain. The Adirondacks, a wedding scene, an automobile and bicycle race, and a fire scene fill out an evening of exciting entertainment.

The Amaranth played His Excellency the Governor at the Academy of Music on Nov. 4. The cast included Minnie Mand Hunt, of Sunny Jim fame; Mamie Sloat, Grace Green, Harry Edwards, John Franklin, Francis Kelly, James Pennoyer, Frank Morris, John Costella, R. E. Pierce, Raymond Carpenter, Arthur Morris, and Lawrence Cubberly.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

- A BOY OF THE STREETS (Graham and Vincent, mgr.): Albany, N. Y., Nov. 9-11. Troy 12-16. Bridgeport, Conn. 17. New Haven 18-21.
- A BREEZY TIME (Merle H. Norton, mgr.): Lenox, Ia., Nov. 10. Bedford 11. Clearfield 12. Tingley 13. Leon 16. Mystic 18. Seymour 19. Alerton 20. Princeton, Mo. 21.
- A BUBBLE O' TROUBLE: Wanahatchie, Tex., Nov. 12.
- A BUNCH OF KEYS (Geo. Bothner, mgr.): Coffeyville, Kan., Nov. 10. Parsons 11. Muskogee, I. T. 12. South McAlester 13. Shawnee, Okla. 14. Oklahoma City 15. Perry 16. Pawnee 17. Stillwater 18. Guthrie 19. Lawton 20.
- A DAUGHTER'S DEVOTION (Harry Ferren, mgr.): Marysville, O. 11. Mechanicsville 12.
- A DESPERATE CHANCE (Western): Kittanning, Pa., Nov. 10. Jamestown, N. Y. 11. Titusville, Pa. 12. Franklin 13. Youngstown, O. 14. Kane, Pa. 15. Emporia 17. Clearfield 18. Hornellsville 19. Elmira 20.
- A DESPERATE CHANCE (J. M. Mittenthal, mgr.): Indianapolis, Ind., Nov. 12-14. St. Louis, Mo. 15-21.
- A DEVIL'S LANE: Beaver Falls, Pa., Nov. 10. New Philadelphia, O. 11. Coatesville 12. Cambridge 14.
- A DEVIL IN SKIRTS (Chas. L. Young, mgr.): Camden, N. J., Nov. 16-18. Hoboken 19-21. Holyoke, Mass. 26-28.
- A GAMBLER'S DAUGHTER (France and Brown, prop.): Sherman, Tex., Nov. 10. Bonham 11. Paris 12. Greenleaf 13. Clarksville 14. Texarkana 17. Palestine 18. Longview 19. Cleburne 20.
- A GIRL FROM SWEDEN (H. T. Bernard, mgr.): Kansas City, Mo., Nov. 8-14. Topeka, Kan. 16.
- A HAPPY TRAMP (Geo. H. Thonet, mgr.): Oliphant, Pa., Nov. 10. Hawley 11. Freeland 12. White Haven 13. Mahanay City 14.
- A HIDING PLACE (J. M. Ward, mgr.): Akron, O., Nov. 10. Erie, Pa. 12. Niagara Falls, N. Y. 14. Rochester 20. Klamath 21.
- A HOMESPUN HEART (Lois Williams, mgr.): Reading, Pa., Nov. 10. Hanover 11. Coatesville 12. Carlisle 13. Royersford 14. Pottstown 16.
- A HOOSIER DAIRY (C. H. Eldon, mgr.): Kokomo, Ind., Nov. 10. Marion 11. Palmyra 12. Bowling Green 13. Elkhart 14. Indianapolis 15.
- A HUMAN SLAVE (J. W. Ward, mgr.): Newark, N. J., Nov. 9-16. New York city 16-21.
- A JOLLY MAN'S TROUBLE: Richmond, Mo., Nov. 11. Carrollton 12. Chillicothe 13. Gallatin 14. Trenton 16. Milan 17. Kirksville 18.
- A LIFE'S MISTAKE (Hugh Koch, mgr.): South Sharon, Pa., Nov. 10. East Liverpool, O. 11. Rochester 12. McKeesport 13. Washington 14.
- A LITTLE OUTCAST (Eastern): Geo. E. Gill's, Detroit, Mich., Nov. 8-14. Buffalo, N. Y. 16-21. Toronto, Can. 26-28.
- A LITTLE OUTCAST (E. J. Carpenter, mgr.): Salt Lake, U. S. Nov. 9-11. Park City 12. Brigham 13. Logan 14. Baker City, Mo. 15. Medford, Ore. 17. Walla Walla, Wash. 18. New Yakima 19. Ellensburg 20. Olympia 21.
- A LITTLE OUTCAST (Northern): Geo. E. Gill's, E. H. Pittsburgh, mgr.): Lorain, O. Nov. 10. Ashtabula 11. Conneaut 12. Worcester 16. Bucyrus 17. Ft. Wayne, Ind. 18. Beloit 19. Greenville, O. 19. Greeley 21.
- A MESSAGE FROM MARS: Providence, R. I., Nov. 9-14.
- A MONTANA OUTLAW: Chicago, Ill., Nov. 8-14.
- A RABBIT'S FOOT: Columbus, Miss., Nov. 10. West Point 11. Aberdeen 12. Threble 13. Holly Springs 14. Memphis 16. 27.
- A ROMANCE OF COON HOLLOW (Archibald Allen, mgr.): Centralia, Ill., Nov. 10. Paducah 14.
- A ROYAL BABY (Harry Gordon, mgr.): Galion, O., Nov. 10. Millersburg 11. Lisbon 12. Warren 13. Erie 14. North East 16. Union City 17. Cambridge 18. Oil City 19. Greenville 20. Beaver Falls 21.
- A ROYAL SLAVER (Harry Gordon, mgr.): Kendallville, Pa., Nov. 10. Napanee 11. Plymouth 12. North Manchester 13. Warren 14. Decatur 16. Hartford City 17. Marion 18. Union City 19. Ashlandtown 20. Duskin 21.
- A RUNAWAY MATCH (Chase and Lister, mgr.): Huntington, Ia., Nov. 10. Ossceola 11. Chariton 12. Miles 13. Indiana 14. Des Moines 16-18.
- A RUNAWAY MATCH (Eastern): Chas. H. Taylor, mgr.): Berwick, Pa., Nov. 11. Mineralville 12. Northumberland 13. Shamokin 14.
- A TEXAS STEER (M. H. Ward, mgr.): Springfield, Mo., Nov. 10. Joplin 11. Atchison, Kan. 12. Council Bluffs 13. Sioux City 14. Sioux Falls, S. D. 15. Lincoln 16. Omaha, Neb. 17. 18. Clinton 19. Sterling 20. Odessa 21.
- A TRIP TO CHINATOWN (Saylor and Miller, mgr.): Texarkana, Tex., Nov. 10. Little Rock, Ark. 12. Poplar Bluff 13. Cairo 14. 15.
- A WINNING HAND (Fred, Public, mgr.): Brooklyn, N. Y., Nov. 9-14. Newark, N. J. 16-21.
- A WORKING GIRL'S WRONG: New York city Nov. 9-14.
- AN ARISTOCRATIC TRAMP (Will Kilroy, mgr.): Marion, Ind., Nov. 10. Knobtown 11. Middlebury 12. Albion 13. Elkhart 14.
- AGONY IN THE PACIFIC (Harry Clay Blaney, mgr.): St. Louis, Mo., Nov. 9-14. Chicago, Ill. 15-21. Columbus, O. 22-28. Indianapolis, Ind., Nov. 26-28.
- ADAMS, MAUD: New York city Nov. 10-indefinite.
- ALLEN, VIOLET: Norfolk, Va., Nov. 13. Philadelphia, Pa., Nov. 16-21.
- ARE YOU A MASON (Julius Cahn, mgr.): Salida, Col., Nov. 10. Kansas City 11. Victoria 12. Trinidad 13. Galveston 14. Dallas 17. 18. Fort Worth 19. Greenville 21.
- ARIZONA (Chas. F. Brown, mgr.): Saginaw, Mich., Nov. 10. Manistee 11. Traverse City 13. Sault Ste. Marie 15. Escanaba 16. Menominee 18.
- ARIZONA (J. H. Palmer, mgr.): Waco, Tex., Nov. 10. Austin 11. San Antonio 12. Houston 13. Galveston 14.
- ARTHUR, JOHN (J. G. Reynolds, mgr.): Madrid, Ia., Nov. 10. Villa 11. Stuart 12. Amite 13. Shelly 14. Overland 16. Clearfield 17. Lucas 18. Corning 20. Creston 21.
- AS YOU LIKE IT (Ernest Shipman, mgr.): Effingham, Ill., Nov. 10. Champaign 11. Princeton 15. Burlington 14. Monmouth 16. Peoria 17. Rock Island 18. Canton 19. Winona 20. Springfield 21.
- AT CRIMPLE CREEK (Whitaker and Nash, prop. & A. Miller, mgr.): Grand Rapids, Mich., Nov. 8-11. Toledo 12. 13-14.
- AT PIKE'S PEAK (C. H. Eldon, prop.): Claude Boardman, mgr.): Galva, Ill., Nov. 11. La Harpe 13. Dallas City 14. Ft. Madison 15.
- AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Salem, Ore., Nov. 10. Albany 17. Ashtabula 18. Red Bank 19. 20. Chico 21. Sacramento 21.
- BETTER BUNCH: New York city Nov. 10-Nov. 14.
- BEST HUB: New York city Sept. 21-indefinite.
- BEYOND PARDON: Guelph, Can., Nov. 12. Hamilton 13. 14.
- RINGHAM, AMELIA: Winston-Salem, N. C., Nov. 10. Charlotte 11. Columbia, S. C. 12. Savannah, Ga. 14.
- BLACK THORN: Holyoke, Mass., Nov. 9-11.
- BLAIR, EUGENIE (Henri Grossiat, mgr.): Milwaukee, Wis., Nov. 8-14. Chicago, Ill. 15-20.
- BLOODGOOD, CLARA: Columbus, O., Nov. 10. Toledo 11. Indianapolis, Ind. 12. Fort Wayne 13. Springfield 14.
- BUFFHAM, ELMER: Wingham, Can., Nov. 10. Kengardine 11. Lachow 11. Clinton 12. Mitchell 13. New Hamburg 14.
- BURKH, RICHARD (Henry B. Marks, mgr.): Brooklyn, N. Y., Nov. 9-14.
- BURIED AT SEA (Edwin Mordant and Ola Humphrey, prop. and mgr.): Canton, Ia., Nov. 10. Peoria, Ill. 11. Mountouch 12. Davenport 13. 14. Rock Island 15. 16. Clinton 17. Dubuque 17. Freeport 18.
- BUSTY 12: New Orleans, La., Nov. 8-14.
- BYRON, ARTHUR: New York city Nov. 11-indefinite.
- CAMILLE (G. G. Harper and Joe Detrick, mgrs.): Shawano, Wis., Nov. 10. Seymour 11. Kaukauna 12. Merrill 13. Wausau 14.
- CARTER, MRS. LESLIE: Philadelphia, Pa., 2-14. New York city 16-indefinite.
- CHUCKEE (Kirke La Shelle, mgr.): Buffalo, N. Y., Nov. 9-14. Jefferson City, Mo. 11. Sedalia 13. Ottawa, Kan. 14.
- CHILDREN OF NEW YORK (Jake Isaac, mgr.): Boston, Ia., Nov. 9-11. Grand Rapids, Mich. 13-14. Chicago, Ill. 15-21. St. Louis, Mo. 22-28.
- CHURCH-MARTIAL BREVITY (Fred D. Fowler, mgr.): Grand Rapids, Mich., Nov. 10. Columbus 11. Grand Island 13. Newark 14. York 16. Geneva 17. Wyandot 18. Ludlow 19.
- CLARKE, MARY COLTON: Alton, Ill., Nov. 10. Jefferson City, Mo. 11. Sedalia 13. Ottawa, Kan. 14.
- CLEMENT, CLAY (Jos. C. Logan, mgr.): Des Moines, Ia., Nov. 10-12. Oklahoma City 15. Iowa City 16.
- COGHLAN, GERTRUDE (J. A. Reed, mgr.): Charlottesville, Va., Nov. 10. Danville 11. Greensboro, N. C. 12. Charlotte 13. Columbia, S. C. 14. Charleston 15.
- COGHLAN, ROSE (Guise Murry, mgr.): South Bend, Ind., Nov. 10. Elkhart 13. Ft. Wayne 14. Louisville 15. 16-21.
- COHANE, FOUR (Fred Nibley, mgr.): New York city Nov. 9-14. Baltimore, Md. 16-21. Johnstown, Pa. 22. Altoona 24. Harrisburg 25.
- COHAN, GUS AND KATE WATSON (The Hooley Girl): Madison, Ind., Nov. 10. Seymour 11. Washington 12. Beloit 13. Tipton 14. Terre Haute 15. Evansville 16. Owosso 17. Henderson 18. Harmony, Ind., 19. Grayville, Ill. 20. Paris 21.
- COLLIER, WM.: New York city Sept. 8-indefinite.
- CLINE, W. H.: New York city Oct. 1-Nov. 14.
- COLLIER AND FATHIAS: Lima, O., Nov. 10. North Manchester, Ind. 11. Marion 12. Richmond, Ind. 14.
- DAIRY-DEVIL DOROTHY (F. G. Beeson, Jr., and T. H. O'Neill, mgrs.): Bowling Green, O., Nov. 11. Findlay 12. Fremont 13. Sandusky 14.
- DAVID MARUM (R. G. Davidson, mgr.): Boston, Nov. 9-14. Providence, R. I. 16-21. New Haven, Conn. 26-28.
- DENVER JACK (J. W. Leigh, mgr.): Colfax, Ia., Nov. 10. Van Meter 11. Marshall 12. Dexter 13. Stuart 14. Manis 15. Adair 17. Albia 18. Atlantic 19. Mapse 20. Walnut 21.
- DESERTED AT THE ALTAIR (Perry G. Williams, mgr.): Philadelphia, Pa., Nov. 10. Cincinnati 11. Akron 12. Cleveland 13. Toledo 14. Grand Rapids, Mich. 15. 16.
- DEWEY'S MURDER: Denver, Colo., Nov. 10. Laramie 11. Cheyenne 12. Wyoming 13. Fort Collins 14. Pueblo 16. Dodge City, Kan. 17. Laredo 18. Lyons 19.
- DOWING, ROBERT (Geo. K. Collier, mgr.): South Bend, Ind., Nov. 10. Hammond 11. Lansing, Mich. 12. Grand Rapids 13. 14.
- DR. JEKYLL AND MR. HYDE (J. Howard Bauman, mgr.): Cincinnati 11. Austin 12. Columbus 13. Fort Wayne 14. 15. Carlisle, Pa., Nov. 10. Middletown 12. Spokane, Wash. 22. 24.
- EVEN HOLDEN: Bator Rouge, La., Nov. 10. Natchez, Miss. 17. Vicksburg 18. Meridian 19.
- EIGHT BELLS (Walter Loftus, mgr.): Philadelphia, Pa., Nov. 9-14.
- ELLIJOTT, MAXINE: New York city Sept. 26-Nov. 21.
- EMPIRE THEATRE: Boston, Mass., Nov. 2-14.
- EXPEDITION FROM SING SING: Baltimore, Md., Nov. 9-14.
- EVANS, LIZZIE: Canton, O., Nov. 10. Rochester, Pa. 11. Oil City 12. Titusville 13. New Castle 14. Punxsutawney 15. Du Bois 16.
- EVERYMAN (Western): Dayton, O., Nov. 10, 11. Columbus 13-14. Cincinnati 16.
- FAUNT (Foster, W. H., prop.): Fairmont, Ill., Nov. 10. Marion 11. Arthur, mgr.): Westfield, Pa. 12. Port Allegany 13. Austin 14. Cresson 15. Renovo 16.
- FAYE, SANFORD: Red Lake Falls, Minn., Nov. 12. Warren 14. Grafton, N. D. 14. Crookston 15. Park River 16.
- FOUR THOUSAND: New York city Nov. 10. Monroe 11. Sedalia 12. Cedar Rapids 13. Cedar Rapids 14. Cedar Rapids 15.
- FRANCIS, JULIA: Chicago, Ill., Oct. 26-Nov. 21.
- MARTA OF THE LOWLANDS (Harrison Grey Fiske, mgr.): Burlington, N. J., Nov. 10. Reading, Pa. 11. Phoenixville 12. Bridgeport, N. J. 12. Wilmington, Del. 13. Washington, D. C. 14. 15-21.
- MASON AND MASON (Geddes and Currie, mgrs.): Seattle, Wash., Nov. 8-14. Portland, Ore. 15-22.
- MAUD MULLER: Putnam, Conn., Nov. 10. Meriden 11. Palmer, Mass. 12. Waterbury 13. Danbury 14. Greenwich 17.
- MELVILLE, ROBERT (J. W. Sterling, mgr.): Portland, Ore., Nov. 9-11. Salem 12. Albany 13. Ashland 14. San Jose 15. 16-21.
- MURPHY FINN (Clark Brown, mgr.): Lyons, Kan., Nov. 10. Great Bend 11. Dodge City 12. Garden City 13. Trinidad, Col. 15.
- MILLER, HENRY-MARGARET ANGLIN (Chas. B. Dillingham, mgr.): Milwaukee, Wis., Nov. 8-14.
- MILLWARD, JESSIE: New York city Nov. 3-indefinite.
- MILWICH, LEWIS: Petersburg, Va., Nov. 11.
- MORTIMER, CHARLES: Kingston, N. C., Nov. 10. New Bern 11. Beaufort 12. Goldsboro 14. Wilson 16. Fayetteville 17. Sanford 18. Greensboro 19. Lexington 20. Salisbury 21.
- MR. JOLLY OF JULIA: Broadhurst and Currie, prop. & H. A. Wickham, mgr.): Butte, Mont. Nov. 16, 17. Helena 18. Arco 19. Aztec 20. Dillon 21. Postel 22.
- MR. PIPP: Youngstown, O., Nov. 9-14. Cleveland 16-21. Toledo 22-28.
- MRA. WIGGS ON THE CABBAGE PATCH: Quincy, Ill., Nov. 10.
- MURPHY, JOSEPH: New York city Nov. 9-14. Philadelphia, Pa., 16-21. Buffalo, N. Y. 22-28.
- MURRAY AND MACK (Ollie Mack, mgr.): Vicksburg, Miss. 10. Natchez 11. Jackson 12. Greenville 13. Pine Bluff, Ark. 14. Hot Springs 16. Little Rock 17. Memphis, Tenn., 18. Jackson 19. Nashville 20. 21.
- OLE OLSON (Will O. Wheeler, mgr.): New Bedford, Mass., Nov. 10. Salem 11. Teaneck 12. Teaneck 13. Newark 14. 15. Teaneck 16. Alexandra 17.
- ON CIRCUS DAY (H. H. France, prop.): Demarest, N. J., Nov. 10. Newark 11. Stamford 12. Teaneck 13. Jersey City 14. Hoboken 15. 16. 17.
- ON THE BRIDGE AT MIDNIGHT (Geo. Klimt, prop.): Frank Gazzola, mgr.): Omaha, Neb. 10. Sioux City 11. 12. Sioux Falls, S. D. 13. Sioux City 14. 15. Sioux Falls 16. Sioux City 17. Sioux City 18. Sioux City 19. Sioux City 20. Sioux City 21.
- ON THE HURRICANE DECK (Wilber's): C. V. Weston, mgr.): Pontiac 11. Clinton 12. Bloomington 13. Clinton 14. Lincoln 15. Peoria 14.
- ONE NIGHT IN JUNE: Scranton, Pa., Nov. 9-11. Wheeling, W. Va., 16-18. Steubenville, O., 19. Youngstown 20.
- OLE GEORGE (Wm. H. Currie, mgr.): Mobile, Ala., Nov. 10-13. Birmingham 14. Pensacola, Fla. 15. 16.
- OLD ARKANSAN (Fred Raymond's): Tunkhannock, Pa., Nov. 10. Vermillion 11-13. O'Neill, Neb. 14. Chadron 15. Hot Springs 16. Rapid City 18. Sturgis 20. Belle Fourche 21.
- OLE OLSON (Will O. Wheeler, mgr.): New Bedford, Mass., Nov. 10. Salem 11. Teaneck 12. Teaneck 13. Newark 14. Greenwich Bay 15. Appleton 21.
- OLE OLESON (Will O. Wheeler, mgr.): New Bedford, Mass., Nov. 10. Sherman 13. Texarkana 14. Shreveport, La., 15. Alexandria 17.
- ON THE BRIDGE AT MIDNIGHT (Geo. Klimt, prop.): Frank Gazzola, mgr.): Omaha, Neb. 10. Sioux City 11. Sioux City 12. Sioux City 13. Sioux City 14. Sioux City 15. Sioux City 16. Sioux City 17. Sioux City 18. Sioux City 19. Sioux City 20.
- ONCE UPON A TIME: Toledo 11. Salt Lake City 12. Tower City 13. March Chunk 14. Slaton 15.
- THE GAMEKEEPER (Smith O'Brien): Rowland and Clifford, mgrs.): North Adams, Mass., Nov. 10. Fitchburg 11. Gardner 12. Leominster 13. Nashua, N. H. 14. Manchester 15-16. Lowell 15. Lowell 16.
- THE GREAT MARRIAGE (John G. Raymond's): Cleveland 11. Jacksonville 12. Jacksonville 13. Americus 14. Macon 15. Athens 16. Savannah 17. Jacksonville 18. Atlanta 19. Birmingham 20. Tuscaloosa 21. Birmingham 22. Tuscaloosa 23. Birmingham 24. Birmingham 25.
- THE FATAL WEDDING (Edwin T. Elsler, mgr.): Amsterdam, N. Y., Nov. 10. Schenectady 11. Johnstown 12. Utica 13. Binghamton 14. Oneonta 15. Cooperstown 16. Ithaca 17. Cortland 18. Ithaca 19. Ithaca 20. Ithaca 21.
- THE FLAMING ARROW (Lincoln J. Carter's): South Forks, Pa., Nov. 10. Johnstown 11. Altoona 12. Lewistown 13. Sunbury 14. Williamsport 15. Lancaster 16. Norristown 17. Columbia 18. Lancaster 19. Norristown 20.
- THE FRENCH SPY: Ashland, Pa., Nov. 10. Portville 11. Lockport 12. Tower City 13. March Chunk 14. Slaton 15.
- THE FAIR MAIL (Lincoln J. Carter's): Topka, Kan., Nov. 10.
- THE FATAL HOUR (Lincoln J. Carter's): Troy, N. Y., 9-11. Gravelle 12. Fair Haven, Vt., 13. Bennington 14. Brattleboro 15. Woodstock 16.
- THE EVIL MEN DO: Worcester, Mass., Nov. 9-14.
- THE FACTORY GIRL (Chas. H. Ware, mgr.): Hudson, N. Y., Nov. 9-14. Brooklyn 15. Jersey City 16-21. Jersey City 17. Barrington 18. Barrington 19. Haverhill, N. H., 18. Holyoke, Mass., 19-21.
- THE FAIRY MAIL (Lincoln J. Carter's): Topka, Kan., Nov. 10.
- THE FATAL WEDDING (Western): Sullivan, Harris and Woods, mgrs.): Taylorville, Ill., Nov. 10. Clinton 11. Pontiac 12. Gibson City 13. Bloomingdale 14.
- THE FATAL WEDDING (Edwin T. Elsler, mgr.): Columbus 12. Gadsden 13. Jacksonville 14. Atlanta 15. Birmingham 16. Savannah 17. Jacksonville 18. Birmingham 19. Atlanta 20. Birmingham 21.
- THE FLAMING ARROW (Lincoln J. Carter's): South Forks, Pa., Nov. 10. Johnstown 11. Altoona 12. Lewistown 13. Sunbury 14. Williamsport 15. Lancaster 16. Middlebury 17. Williamsport 18. Williamsport 19. Williamsport 20.
- THE FLAMING ARROW (Lincoln J. Carter's): South Forks, Pa., Nov. 10. Johnstown 11. Altoona 12. Lewistown 13. Sunbury 14. Williamsport 15. Lancaster 16. Middlebury 17. Williamsport 18. Williamsport 19. Williamsport 20.
- THE GOOD OLD SUMMER TIME: Toledo, O., Nov. 9-11. Cincinnati 16-22.
- THE GOVERNOR'S SON: Joslin, Mo., Nov. 10. Pittsburg, Kan., 11. Leavenworth 12. St. Joseph, Mo., 12-14.
- THE GREAT WHITE DIAMOND: Boston, Mass., Nov. 9-14. Holyoke 16-18. Pittsfield 19. North Adams 20. Glens Falls, N. Y. 21. Montreal, Can., 23-28.
- THE GREEN-EYED MONSTER (Wilber's): D. J. May, mgr.): Taunton, Mass., Nov. 10. Middleboro 11. Bridgewater 12. Brockton 13. Canton 14.
- THE GREAT KEEPER (Smith O'Brien): North Adams 10. Springfield, Mass., 12-14.
- THE GREAT MARRIAGE (John G. Raymond's): Cleveland 11. Jacksonville 12. Jacksonville 13. Americus 14. Macon 1

WILDEBOTH, H. J., "The" Boston 26-29.
WILSON, Wm. Nov. 10. Martinsville 11; St. Mary's 12; Par-
kensburg 13; Huntington 14; Cincinnati 15-21.
THE SIGN OF THE CROSS (F. G. Berger and R.
G. Ossorio, mrs.); St. Louis, Mo., Nov. 8-14.
THE SIGN OF THE FOUR: New York city Nov.
9-14.
THE SMART SET: Chattanooga, Tenn., Nov. 10.
THE STAIN OF GUILT (C. W. Daniels, mgr.);
Cincinnati 11, Nov. 14; Toledo 15-18.
THE TWO JOHNS: Augusta, Ga., Nov. 10. Athens
11; Gainesville 12; Birmingham, Ala., 13; Mont-
gomery 14; Demopolis 17; Meridian, Miss., 18; Jack-
son 19; Natchez 20; Vicksburg 21.
THE TWO SISTERS (Hickok and Warmington,
mrs.); Jamestown, N. D., Nov. 10; Bismarck 11;
Mandan 12; Billings, Mont., 13; Butte 21; Great
Falls 22.
THE VILLAGE PARSON: Dayton, O., Nov. 11.
THE VIRGINIAN (Kirk Le Shelle, mgr.); Horns-
ville, N. Y., Nov. 10, 11; Hazelton, Pa., 12.
Scranton 13; Wilkes-Barre 14; Rochester, N. Y., 15.
Warren, Pa., 16; Reading 20; Buffalo, N. Y.,
22-25.
THE VOLUNTEER ORGANIST: Brooklyn, N. Y.,
Nov. 9-14.
THE WAY OF THE TRANSCENSOR: Milwaukee,
Wis., Nov. 8-14.
THE WAY OF THE WICKED (F. E. Johnson, prop.;
W. T. Boyer, mgr.); Wadsworth 9, Nov. 10; Bar-
berton 11; Canal Dover 12; Kent 13; Miles 14;
Sharon, Pa., 16; Lisbon 17; Ashtabula 18; Con-
neaut 19; Franklin, Pa., 20; Oil City 21.
THE WINNING HOME: Brooklyn, N. Y., Nov. 9-14.
Newark, N. J., 10-21.
THE WORLD ON WALL STREET (Low, Virden,
mgr.); Lawton, Okla., Nov. 10; Manhattan 12; Hobart
14; Weatherford 16; Geary 17; Wichita, Kan.,
21; Newton 24.
THE WORST WOMAN IN LONDON: New York city
Nov. 9-14.
TEMPEST: MARIE: New York city Nov. 30.
THE THREE IN A BAR ROOM: Elizabeth, N. J.,
Nov. 9-21.
TEN NIGHTS IN A BAR ROOM (al. Martin's);
W. Stevenson, mrs.); Arkansas City, Kan., Nov.
10; Hunnewell 11; Wichita 12; Sterling 13; Hutchin-
son 14; Great Bend 16; McPherson 17; Florence 18;
Strong City 19; Burlington 20; Topeka 21.
THELMA: Greenville, Miss., Nov. 11; Winona 12.
Oxford 13; Natchez 14; New Orleans 15.
THOMPSON DENMAN: New Bedford, Mass., Nov.
10; Fall River 11; Newport, R. I., 12; Taunton,
Mass., 13; South Framingham 14; Boston 16-25.
THROUGH THE CENTER OF THE EARTH (Harry
Clark, mgr.); Toledo, Ohio, Nov. 10; Gardner 11.
Waterville 12; Bangor 13.
THOMAS ADELAIDE (Frank J. and Claxton
Wichita, mrs.); Wichita, Kans., Nov. 11; Franklin
12; Jennings 13; Beaumont, Tex., 14; Galveston 15;
Houston 17; San Antonio 18; Austin 19; Waco 20;
Corsicana 21.
TOO PROUD TO BEG (Lincoln J. Carter's); Balti-
more, Md., Nov. 9-14; Boston, Mass., 16-21; Jersey
City, N. J., 23-28.
THEATRE VIRGINIA DREW: Shreveport, La., Nov.
10; Palestine, Tex., 11; Nacogdoches 12; Natch-
ez 13; Lake Charles 14; New Iberia 15; Gal-
veston, Tex., 16; Sour Lake 17; Beaumont 18;
Beaumont, Tex., 20; Austin 21.
THURSTON'S STOCK: John, Kan., Nov. 9-14.
THURSTON'S ADELIADE (Frank J. and Claxton
Wichita, mrs.); Wichita, Kans., Nov. 11; Franklin
12; Jennings 13; Beaumont, Tex., 14; Galveston 15;
Houston 17; San Antonio 18; Austin 19; Waco 20;
Corsicana 21.
TOO PROUD TO BEG (Lincoln J. Carter's); Balti-
more, Md., Nov. 9-14; Boston, Mass., 16-21; Jersey
City, N. J., 23-28.
THREE LITTLE WAIFS (No. 1; Lincoln J. Carter,
mgr.); Toledo, Ohio, Nov. 9-11; Akron, O.,
12-24; Pittsburgh 15, 16-21.
THREE LITTLE WAIFS (No. 2; Lincoln J. Carter's);
Morgan City, La., Nov. 12; New Iberia 13; Jean-
ette 14; Franklin 15; Patterson 16; Houma 17;
Thibodaux 18; Napoleonville 19; Donaldsonville 20;
White Castle 21.
THREE MELEY TRAMPS (Sherman McVenn, mgr.);
Youngstown, O., Nov. 9-14; Pittsburgh 15-16; Weir
City 15; Cartersville, Ga., 16; Webb City 17.
ULYSSES: New York city Sept. 11-Nov. 14.
UNCLE JOSH SPRUCERY (Fraser and Bates, props.);
La Grande, Ore., Nov. 10; Union 11; Baker City 12.
Sumpter 13; Weiser, Idaho, 14; Ontario, Ore., 16.
Bend, O., 17; Pocatello 18; Logan, U. S., 19; Bris-
ton 20; Ogden 21; Lehi 22; Provo 24.
UNCLE TOM'S CABIN (Stetson's); Western; Al. W. Martin's;
Uncle Tom's Cabin (Al. W. Martin's);
Ed. S. Martin, mrs.); Ft. Wayne, Ind., Nov. 10;
Lima, O., 11; Marion 12; Urbana 13; Springfield 14;
Newark 16; Cadiz 17; Steubenville 18; East Liver-
pool 19; Salem 20; New Castle, Pa., 21.
UNCLE TOM'S CABIN (Stetson's); Eastern; E. P.
Stevens, mrs.); Whitehall, N. Y., Nov. 10; Fort
Edward 11; Saratoga 12; Corinth 13; Cohoes 14;
Amsterdam 16.
UNCLE TOM'S CABIN (Stetson's); Western; Grant
Lee, mrs.); Johnstown, Pa., Nov. 10, 11; New-
ark, N. J., 12; Scranton 13; Bradford, Pa., 14-21.
Pittsburgh 15; Olean, N. Y., 16; Smithfield, Pa., 17;
Allegany 18; Benezet 19; Lock Haven 21.
UNDER COVER: New York city—indefinite.
UNDER SOUTHERN SKIES (Eastern; Harry Dool
Parker, mgr.); Altoona, Pa., Nov. 10; Clearfield 11;
Doyle 12; Johnstown 13; Kane 14; Brookville
15; Ridgway 17; St. Marys 18; Lock Haven 19.
Wellsboro 20; Williamsport 21.
UNDER SOUTHERN SKIES (Western; Harry Dool
Parker, mgr.); Janesville, Wis., Nov. 10; Beloit 11;
Eglin 12; Freeport 13; Dubuque, Ia., 14; Rock Island,
Ill., 15; Davenport 16, 18; Muscatine 17; Burling-
ton 18; Keokuk 19; Canton, Ill., 20; Peoria 21.
UNDER TWO FLAGS (O. D. Wood, mgr.); Wash-
ington, D. C., Nov. 9-14.
VALLEY OF APACHE (John, N. Y., Nov. 9-14.
WAIF'S OF NEW YORK (Walter Lester, mgr.);
Gibson, Miss., Nov. 10; Shreveport, La., 11; Tex-
arkana, Tex., 12.
WAHL BLANCHE: Detroit, Mich., Nov. 9-11.
WALDMAN, EDWARD: Greenport, N. Y., Nov. 10.
Riverhead 11; Port Jefferson 12; Huntington 13;
Hamptons 14.
WARD AND WOKES (Chas. D. Wilson, mgr.); Kansas
City, Mo., Nov. 8-14; Independence 15; Odessa 21.
WALES, JOSEPH: Cedar Rapids, Ia., Nov. 10.
WAY DOWN EAST (W. A. Brady, mgr.);
Denison, Tex., Nov. 10; Dallas 11, 12; Waco 13.
San Antonio 14; El Paso 15; Tucson, Ariz., 17.
Phoenix 18; Riverside, Cal., 20.
WAY DOWN EAST (W. A. Brady, mgr.); Chicago,
Ill., Oct. 25-Nov. 14; South Bend, Ind., 16; Toledo,
O., 17; Huron, O., 18-19.
WEAVER WILLIE WALKER (Eastern; Harry Dull,
mgr.); Frederick, Md., Nov. 10; Waynesboro, Pa.,
11; Chambersburg 14; Lancaster 16; Philadelphia 17.
WEDDING AND PARTED: Rochester, N. Y., Nov.
9-11; Syracuse 12-14.
WHEN KNIGHTHOOD WAS IN FLOWER: Monomoy-
Island, Wis., Nov. 10; Marquette 11; Green Bay 12;
Independence 13; Odessa 21.
WHEN WOMEN LOVE (Frank W. Nason, mgr.);
Chicago, Ill., Nov. 1-14; Detroit, Mich., 15-21; Day-
ton, O., 22-28.
WHITE PORTER (R. C. Whitney, mgr.);
Lafayette, Ind., Nov. 10; Easton 11; Asbury Park, N. J.,
12; Wilmington, Del., 13; Columbia, Pa., 14; York
15.
WHY WOMEN SIN (M. W. Taylor, mgr.); Columbu-
s, O., Nov. 9-11; Indianapolis 12-14.
WHY WOMEN SIN (Western; M. W. Taylor, mgr.);
Findlay, O., Nov. 10; Marion 11; Lima 12; Piqua 13;
Hamilton 14; Anderson, Ind., 15; New Castle 16;
Alexandria 17; Kokomo 18; Elwood 19; Peru 20.
WHY WOMEN SIN (Eastern; M. W. Taylor, mgr.);
Portland, Me., Nov. 9, 10; Bideford 11; Man-
chester, N. H., 12-14.
WHY CHARLOTTE, FRENCH THEATRE: New
York city—indefinite.
WILLARD, KATHERINE (Edward C. White, mrs.);
Baltimore, Md., Nov. 10; Madison, Wis., 11; Racine
12; Fond du Lac 13; Watertown 13; Sheboygan 14;
Green Bay 17.
WILSON, AL: Toronto, Can., Nov. 9-14.
YON YONSON (E. V. Groulx, mgr.); North Yakima,
Wash., Nov. 10; Ellensburg 11; Everett 12; Van-
couver, B. C., 13; Whatcom, Wash., 14.

STOCK COMPANIES.

ACADEMY: Buffalo, N. Y., May 25—indefinite.
ALCAZAR (Belasco and Mayer, mrs.); San Francisco,
Cal.—indefinite.
BAKER THEATRE (Jno. E. Boyle, mgr.); Rochester,
N. Y.—indefinite.
BALTIMORE-MELVILLE: New Orleans, La., Sept. 12—
indefinite.
BOWDOIN SQUARE: Boston, Mass.—indefinite.
BUSH TEMPLE: Chicago, Ill.—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CENTRAL (Belasco and Thall, mrs.); San Francisco,
Cal.—indefinite.
CLEVELAND: Chicago, Ill., Oct. 31—indefinite.
DARCY AND SPECK'S: Philadelphia, Pa.—indefinite.
EMPIRE: Columbus, O.—indefinite.
FAWORTH, GEORGE: Baltimore, Md., Sept. 21—
indefinite.
FERRIS: Minneapolis, Minn.—indefinite.

FOURPAUGH THEATRE: Philadelphia, Pa., Aug.
15—indefinite.
THE BOOZE'S REVENGE: Manning, W. Va.
Nov. 10; New Martinsville 11; St. Mary's 12; Par-
kensburg 13; Huntington 14; Cincinnati 15, 16-21.
THE SIGN OF THE CROSS (F. G. Berger and R.
G. Ossorio, mrs.); St. Louis, Mo., Nov. 8-14.
THE SIGN OF THE FOUR: New York city Nov.
9-14.

THE SMART SET: Chattanooga, Tenn., Nov. 10.
THE STAIN OF GUILT (C. W. Daniels, mgr.);
Cincinnati 11, Nov. 14; Toledo 15-18.

THE IRVING PLACE THEATRE (Heinrich Couried, mgr.);
New York city—indefinite.

LYCEUM: Cleveland, O.—indefinite.

NEILL: Los Angeles, Cal.—indefinite.

NEILL-MOROSCO (Chas. Astor Parker, mgr.);
Seattle, Wash., Nov. 8-14; Los Angeles, Cal., 22-
25.

PAXTON, CORSE (Corra Payton, prop.; Fred
Andrews, mgr.); Brooklyn, N. Y., Aug. 22—indefinite.

PHILLIPS' LYCEUM (Lewis A. Phillips, prop. and
mgr.); Brooklyn, N. Y., Aug. 23—indefinite.

PROCTOR'S: Albany, N. Y., May 18—indefinite.

RADOLIFFE'S, CARRIE: Philadelphia, Pa., Sept. 7—
indefinite.

SPOOFFER (Mrs. Spoofer, prop.; Will McAllister,
mgr.); Brooklyn, N. Y., Aug. 22—indefinite.

STANDARD THEATRE (Dowey and Specks, prop.);
Philadelphia, Pa., Aug. 23—indefinite.

THANHouser: Milwaukee, Wis., July 7—indefinite.

THIRTY-FIRST STREET: Chicago, Ill., III.—indefinite.

REPERTORY COMPANIES.

AUBREY STOCK (Eastern); Pittsfield, Mass., Nov.
9-14; Binghamton, N. Y., 16-21; Troy 22-28.

AUBREY STOCK (Western); Cumberland, Md., Nov.
9-14; Louisa 14, Conn., 16-21; Pittsburgh 22-28.

PAUTON, SISTERS' COMEDY (Frank Robertson,
mgr.); Frankfort, Ky., 9-14; Mt. Sterling 15-18.

GERMAN: Philadelphia, Pa.—indefinite.

HORNBY, MAY: Chicago, Ill.—indefinite.

HUNTLEY: Atlantic City, N. J.—indefinite.

IMPERIAL THEATRE: Providence, R. I., Aug. 23—
indefinite.

IRVING PLACE THEATRE (Heinrich Couried, mgr.);
New York city—indefinite.

LYCEUM: Cleveland, O.—indefinite.

NEILL: Los Angeles, Cal.—indefinite.

NEILL-MOROSCO (Chas. Astor Parker, mgr.);
Seattle, Wash., Nov. 8-14; Los Angeles, Cal., 22-
25.

PAXTON, CORSE (Corra Payton, prop.; Fred
Andrews, mgr.); Brooklyn, N. Y., Aug. 22—indefinite.

PHILLIPS' LYCEUM (Lewis A. Phillips, prop. and
mgr.); Brooklyn, N. Y., Aug. 23—indefinite.

PROCTOR'S: Albany, N. Y., May 18—indefinite.

RADOLIFFE'S, CARRIE: Philadelphia, Pa., Sept. 7—
indefinite.

SPOOFFER (Mrs. Spoofer, prop.; Will McAllister,
mgr.); Brooklyn, N. Y., Aug. 22—indefinite.

STANDARD THEATRE (Dowey and Specks, prop.);
Philadelphia, Pa., Aug. 23—indefinite.

THANHouser: Milwaukee, Wis., July 7—indefinite.

THIRTY-FIRST STREET: Chicago, Ill., III.—indefinite.

THEATRICAL WEEKLY RATES.

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COME AND FEEL AS HOME.

WILLIAM C. RICHARDSON, Manager.

Formerly Business Manager of the Col. 4th Park Theatre, Brooklyn, for six seasons.

MINTRELLS.

ADAMS' (H. H. Whittier, mgr.); East Palestine, Pa., Nov. 11; Lorain 14; Barberville 17; Wadsworth 23; Millersburg 26; Orrville 21; Chicago Junction 23.

BALLOW'S (J. A. Coburn, mgr.); Selma, Ala., Nov. 10; Montgomery 11; Albany, Ga., 13; Macon 14.

BALLOW AND WILSON'S (Lawrence Barlow, mgr.); Pensacola, W. Va., Nov. 10; Marietta, O., 11; Gloucester 12; New Straitsville 14; Springfield 15.

BALLOU'S (John 12; Sherburne 13; Three Rivers 16; Utica 17; Oswego 18-21).

BUCKSTAD'S (LEW) (J. A. Decker, mgr.); Minneapolis, Minn., Nov. 8-11; St. Paul 12-14.

BUCKSTAD'S, LEW (J. A. Decker, mgr.); Minneapolis, Minn., Nov. 8-11; St. Paul 12-14.

BUCKSTAD'S, LEW (J. A. Decker, mgr.); Minneapolis, Minn

THE NEW YORK DRAMATIC MIRROR



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COLLEGE ROWDIES.

Coincident with the beginning of the football season, which furnishes to many thousands of admirers of that sort of thing a series of stirring studies in the exercise of brute strength and rude behavior, annually comes news of the doings of college young men in theatres, which they for the time turn into places of disorder.

This coincidence of rowdyism in theatres and the early excitements of the game in which colleges so strenuously compete would seem to suggest that the rough and often brutal scenes enacted on the "gridiron" engender in their participants and close fellows and partisans a general disregard for good conduct and a spirit of rowdyism that at times breaks the public peace as well as the laws that are presumed to conserve that peace.

The latest and grossest example of this sort of rowdyism occurred in New Haven last week, when the disgraceful disorders of a band of Yale students broke up the performance of a play in one of the theatres of that city. These young ruffians had assembled in the gallery of the theatre, and when the curtain went up they threw down bushels of confetti that fell on the stage and among the citizens with their wives and daughters who had entered the house for the purpose of seeing a dramatic performance. Several times during the early progress of the play the disturbers yelled and shouted so that the actors had to retire. Various articles were thrown on the stage, and the nuisance became so great that an indignation meeting of citizens was held in the lobby of the theatre. "Several of the more disgruntled ones," says an account of the disgraceful affair, "were in favor of taking matters into their own hands and throwing some of the rowdy Yale men over the gallery railing. There were half a dozen lawyers in the party who said that if some one would arrest the ringleaders they would prosecute the case." Notice was served on the Yale faculty the next day of the actions of the rowdies, and the theatre officials have warned the Yale men that wholesale arrests will be made at the next performance that is interrupted in this way.

Every such affair is a disgrace not only to the immediately active in it, but to the college that permits such rowdies on its rolls without strict inquiry into their actions and exemplary discipline.

PIECEMEAL ENTERTAINMENT.

POPULAR as that kind of entertainment formerly called "variety" and latterly known as "vaudeville" may be in this country—and no one that knows of its recent development here can deny that it is very popular—there can be no doubt that it is even more popular abroad, especially in England, and particularly in London, where the plaint of the so-called legitimate theatres, long heard against it, grows louder as the "halls" increase and multiply in the British metropolis.

A definite indication of the growth of this form of entertainment in London, and the consequent alertness of persons interested solely in theatres as sources of revenue as to its possibilities, was noted in the recent decision by its proprietors to turn the Lyceum Theatre, long honored as a legitimate house, into a music hall. Those who love the higher forms of the drama and respect its nobler traditions deplore this departure, but sentiment is being crowded into small space in the theatre of to-day by thrift and its masters, both here and abroad.

What may be called piecemeal entertainment, represented by the offerings of the music halls of England and the Continent and by the so-called vaudeville theatres in this country, appeals to many persons who have no particular liking for the more consistent and serious entertainment represented by the regular drama. It also at times pleases regular patrons of theatres who prefer an amusing distraction rather than to sit throughout a play. And there are no signs that the comparatively newer style of entertainment will soon lose its hold.

Fine theatres have been erected in this country exclusively for vaudeville performances, and where they are well managed they steadily draw large audiences, while some of their pretentious competitors offering the regular drama have varying fortunes. A new house projected for London, however, shows in the plans made for it that in that city the varied entertainment has reached a popularity as yet unknown here.

This new house, to be called the Coliseum, will cover an acre of land near Charing Cross and cost at least half a million dollars. In this place it is intended to present four "shows" a day, the first beginning at noon, the last at nine o'clock P.M. There is nothing particularly original in this, to be sure, for it simply varies the "continuous performance" idea that originated in this country, and is still in vogue here in various pieces. But this Coliseum still may be mentioned as an enterprise on creative lines, for the several daily performances will form but one of its features. Two distinct companies will alternate in it; the "shows" will last two hours each, with an interval of an hour, and after each is concluded the audience will have to leave the auditorium, to give freedom to an army of cleaners, so that each new audience will find the place in good order. Patrons may remain in the building, however, and await the next performance, and in the interval they may use free reading, smoking and writing rooms and a roof-garden, while a restaurant, a barber shop, a messenger office and a public typewritist will be at their service at regular rates. One of the novelties of the Coliseum will be a chorus of fifty men and women, dressed conspicuously, who will occupy balconies near the proscenium and join in the refrains of the songs sung on the stage. This novelty may be of doubtful utility, and under the peculiarly free temper and habit of the average London audience it may lead to lively times; for, while to most persons good songs do very well with many voices, poor songs or those that may not be liked, will have their lacks emphasized by this means, which, at best, but resembles the clique. The Coliseum enterprise is a notable development of a prevailing style of entertainment, however, and while some of its features may fail, its general plan seems to be shrewdly calculated to make money.

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PROMISES TO ENDOW NATIONAL THEATRE.

The Herald Square Theatre was crowded with an audience of over 2000 persons last Sunday evening upon the occasion of the first public demonstration of the National Art Theatre Society, there being among the audience many authors and actors. J. I. C. Clarke, president of the Society, presided, and there were speeches by many interested in the endowment of the theatre. Among the speakers were Mr. Clarke, who made introductory remarks; the Rev. Thomas R. Slicer, D.D., of the Actors' Church Alliance; Bronson Howard, Sydney Rosenfeld, Robert T. Haines and F. F. Mackay. The demonstration was a success in every way and thoroughly enjoyable. It served also to encourage the earnest workers in the cause, and showed plainly the interest that is being taken in the movement.

The president, Mr. Clarke, in his introductory remarks said that he vigorously had the promises of several wealthy men to endow the theatre, and he said the funds would be collected by a finance committee composed of well-known men. Mr. Clarke declared that the commercialism in the theatre was such to-day that art was being crowded out, and that out of over 2500 theatres not one was devoted to dramatic art. He admitted that some managers had striven to elevate the standard in their theatres, but they did not succeed, he said, because they did not understand the standard of American art. He argued for a theatre that would produce the classics and which would incite the seeds of ambition in American dramatists. "We are making a declaration of independence in the drama," he said, "as our forefathers did in political affairs."

The Rev. Dr. Slicer spoke on "Good Taste and Good Art," in discussing which he said that he considered the movement as one not altogether unconnected with religion. He regarded good art and good taste incomparable, and said that bad art is always bad taste. "Moral good taste," he said, "can be compared to physical good taste. If we haven't good tasting food we lose our appetite, and when we have no appetite we die, for it is hunger that keeps us alive—not food. There's a hunger in the modern mind that life and art are separate. Not at all, and therefore this society is on the road to success, because it will give what good taste demands—not mere imitation."

Bronson Howard, who followed Dr. Slicer, spoke, as he said, more on the practical side of the question, and opened his remarks after some parleying, by saying that New York managers asked of all art, "What do we get?" Mr. Howard continued:

I justify them. It's their business. Many of them have high artistic taste, and often display it by putting on plays which they know can't succeed from a business point of view. These plays are great educations, and the public cannot afford to pay for its education all by themselves. Let the public go and put on the plays.

As regards the American dramatist, "What do we get out of it?" It is simply that when we write a play it will be judged by its merit and not by its capacity to make money. It is true that time after time the dramatist succeeds because the managers thought they would not earn money. That's the Honeyman, which was not produced till four years after its author's death. Many others could be mentioned.

Apart from this, this theatre would be one of study, producing the great classics. As it now is, the greatest plays are generally seen by chance. Ibsen illustrates this by saying that when he wrote *Peer Gynt* he did not know it from every point of view, but one whose plays most need to be thoroughly understood. Now, this theatre is not intended as an exhibition of curios, and yet Ibsen and such a class of men could thus be seen. As Brander Matthews says, a play is written for the publication of the stage and not of the press.

Another point. What will the people get out of it?

We're to be looking for a great dramatist, to come along. It is certain that if he does come, it will be only through the encouragement of a minor school to grow up with. Besides this great dramatist, the public will get out of the powerhouse of art.

Yet a point. Suppose we get the critic to quit talking about the palmy days of the drama? The critics are the great day.

Henry James recently returned from Italy, saying that he had been to see *Pinero*. Had he read *Pinero* he would not refer to palmy days. In the second act of a *Conqueror* play a whole crew of men are introduced by an officer's remark that he has brought them along. Is that palmy days? In the palmy days Shakespeare was most successfully produced by the man who introduced a monkey from Italy between the acts.

Sydney Rosenfeld followed Mr. Howard, and said, in part:

Mr. Howard has a kind heart, and that's why he praises the commercial manager. This manager holds no more status in art than the property boy. He is ignorant, and I can prove it. I know a manager in Boston who was putting on a play with the title *Muses* in it. He wrote to the author and protested, saying: "This is a big show, and I'll have eight Muses or none. Nine 'Muses' too cheap." I myself had a play with nine Muses in it and the manager cut them down to one to reduce expenses. A big New York manager recently put on a musical play and while rehearsing it heard the prima donna sing in high C. "She's too high," he called out, having everybody sing in high C. "She's too high," he said, "and she can't sing." Well, have the chorus sing as high as she can.

What we want is to give an author a chance to write up to his audience—not down to it. We want to give the public plays that don't depend on tanks and fire escapes for success. Before closing I want to ask the critics not to lavish so much humor and satire. Give the playwright a chance. It's witty, but it hurts. Once I wrote about one of my plays.

Mr. Rosenfeld improved with each production, so I shall wait until 2008 to see the next."

Robert T. Haines followed with a talk from the actor's point of view, in which he said that good art meant good actors. F. F. Mackay also spoke about the benefit of good art for the actor, saying: "Actors are degenerating in these days, because of the unwholesome system of stars and of bad plays. Once actors were actors, but now a manager orders one as he does a suit of clothes. He sends an order for a man six feet tall or a girl five feet high with blonde hair and black eyes. The plays of to-day are like yellow-backed novels put in scenery."

Alice Fischer also spoke, and there was vocal and instrumental music by Bertha Kieman, pianist; Kay M. Spencer, contralto; Harriet Schreyer Valois, violinist, and Templar Saxe, baritone.

QUESTIONS ANSWERED.

ALBERT W. PIQUA, Ohio: Joseph Weber and Leonidas Fields (Weber and Fields) are now playing in their latest success, *Whoop-Dee-Doo* at their theatre in New York city. Mr. and Mrs. John Drew have not appeared in vaudeville. Sidney Drew, John Drew's brother, and Mrs. Sidney Drew are playing in vaudeville.

B. W. HAGERSTOWN: Emma Abbott was born in Chicago about the year 1851, her father being a humble musician. Her parents removed to Peoria during her infancy. She made her debut in Paris in 1876 in *La Figlia del Regimento*. Her death occurred at Salt Lake City, Utah, Jan. 12, 1891, and was rather sudden, as she had appeared in *Erlani* New Year's Eve.

THERESA, NEW YORK: We take it for granted that you mean the original New York productions of the plays you mention. They were as follows: David Harum, at the Garrick Theatre, Oct. 1, 1900; Sweet and Twenty, Madison Square, Dec. 30, 1902; Whirl-i-Gig and The Girl from Martin's, Weber and Fields, Sept. 24, 1899; There's Many a Slip, Garrick, Sept. 15, 1902; Beside the Bonnie Brier Bush, in Washington, March 28, 1898, in New York at the Republic, now the Belasco, later.

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THE USHER



The bother occasioned by the discovery in Chicago that a new theatre had been built in utter and complete disregard of pretty nearly all the provisions of the building law has resulted in an investigation by the authorities of all the theatres in the city.

It is revealed by the report that of the thirty-six places of amusement only seven are of fireproof construction, the rest being of the ordinary character. In most cases brick proscenium walls divide the stage and auditorium, but as a rule the materials used throughout are of the combustible order.

"Practically every theatre in Chicago contains violations of the building ordinance," the Mayor said, the other day. "We were to enforce the regulations strictly I should have to close many of them. But many of these violations are purely technical and they cut no figure with respect to the safety of the theatre."

The following advertisement appeared in a Philadelphia newspaper one day last week:

THEATRE TICKETS IN EXCHANGE FOR
second-hand clothes. P-1435, Branch office In-
dianapolis, 2200 N. 11th.

This seems to indicate the birth of a new industry. It would be interesting to know the basis of value in this line of exchange. Probably, a private box would be good for a last year's overcoat, slightly worn; a couple of orchestra seats for a pair of trousers, bagged at the knees; while a balcony ticket should fetch a necktie, if not a waistcoat.

The election is over, things municipal have settled down to the normal condition, and a more cheerful feeling begins to spread among New York managers as to the business outlook.

In the recent history of Wall Street and in the prevalence of labor troubles no doubt the causes are to be found for the theatrical depression that has made the present season thus far a source of dismay to the profession and of opportunity for gloomy prognostications by the pessimists.

Now better conditions are not only hoped for, but expected by students of the situation, and already signs of betterment are seen in various directions.

It is true that more than a hundred companies that started at the beginning of the season have closed, and this number is unprecedentedly large; but for the most part these organizations were weaklings scarcely equipped to obtain support even in a period of dramatic prosperity. But sterling attractions note an increase in their receipts during the past fortnight, and the indications are more encouraging all round.

The Chicago Woman's Club the other day discussed the theatre and what should be the attitude toward it of those desiring to improve its character and influence. Mrs. Mary Shortall spoke of the educational possibilities of the stage:

"It is to be deplored that the theatre today is regarded as an amusement and not as a temple of art," said Mrs. Shortall. She spoke of the actor as a personality, and said he should have the perfection of physical being, good control of the will, a vigorous activity and mental nature, a constant striving after the best in the moral nature, dignity, strength, repose, poise, and self-control.

"The artist demands that his audience shall understand the language of his art," said Mrs. Shortall. "We cannot control the productions of the stage, but every person has a modicum of influence. His presence at a play is his ballot case in the play's favor, and these ballots are closely counted by the managers. His appearance is his vote for the quality of work he appreciates."

"When the heart has given itself up for three hours to the influences of wit, charm, love, nobility, dignity, humor and loving kindness, is it possible that no trace of those three hours is left upon it?"

The Theatrical Trust resorts to various devices to prevent competition in the cities that are in the grasp of its tentacles. In New Orleans recently Charles Fourton secured a lease of Tulane Hall for the purpose of converting it into a theatre to be devoted to light musical entertainments of the Weber and Fields order.

William Rowles, who is the local manager of the Tulane and Crescent theatres for the Trust, lodged a complaint with the City Attorney that the building leased by Mr. Fourton was not constructed in accordance with the building ordinance, inasmuch as it contained combustible material. In explaining the Trust's objection Mr. Rowles said that the complaint was based not on a desire to interfere with Mr. Fourton's venture, but because

the Trust wanted "to have the building placed in condition to assure thorough safety to those who attended the performances."

The City Council disposed of the matter by enacting an ordinance enabling Mr. Fourton to make the necessary alterations and go on with his project. The Picayune summed up the matter editorially as follows:

The attempt to prevent the presentation of theatrical performances in Tulane Hall has happily failed, in the interest of common justice and of public amusement.

The pretext under which this attempt was made is that to give theatrical performances in the hall in question would greatly endanger the lives of the people who might seek diversion there.

It would be impossible to trump up a more transparent and ridiculous pretense, and it deserves to be treated with no serious consideration, as the past history and uses of the hall show that it has always been safe for crowds. It was built for the purposes of a mechanics' institute, and in accordance with that idea industrial expositions were held in it. For a long series of years public balls and other public assemblies were held there. It was for a time the public hall of Tulane University. The State Constitutional Convention was held in it, as were numerous other important conventions, including the recent Lever Convention.

In all those years never a doubt was raised of the safety of the building, or of the security of the crowds that were assembled in it, but now that a reputable citizen wants to give theatrical entertainments in the hall, a hue and cry has been raised for fear somebody might get hurt in the place.

Now the fact is that there is but one fireproof

sized interest, inasmuch as it involves the final disposition of the remains of Edwin Forrest. The suggestion is made that they be entombed at the Forrest Home at Holmesburg. That would be an appropriate resting place for the body of the great tragedian, whose monument already exists in the splendid bequest to his profession situated there.

MADAME PATTI'S RETURN.

The return to America of Madame Adelina Patti (Baroness Cederstrom), under the direction of Robert Grau, attracted a large audience to Carnegie Hall at the opening concert, Oct. 2. There was an atmosphere of great curiosity and expectancy to ascertain whether the Patti of old was much the same.

Naturally all were prepared to make some concessions to time. Her appearance aroused wild enthusiasm and continued applause, for bowing graciously stood Patti with much of the beauty and attractiveness of bygone days. Precisely the same youthful, charming figure was there, tastefully and faultlessly gowned. The face had a few lines that added a new dignity. With Conductor Sapiro at the piano she sang "O luce" (Linda di Chamounix), by Donizetti, and Arditi's "Il Bacio" with wonderful facility of execution, except for a slight deficiency in the upper and lower registers. Here, too, the tone quality was not so perfect. But in the mezzo-voce the old time grace, delicacy and clarity of tone were hers. It was in the encore numbers, "The Last Rose of Summer" and "Home, Sweet Home," that Patti was at her best. She sang these with the well remembered silvery, mellow tones, dainty effectiveness and warmth of sentiment that brought tears to many eyes. She retains all the tricks of her art and fascination of personality. For her last encore she sang "The Last Farewell," written for her by Charles K. Harris. Sentiment and affection played its part in giving the diva a royal welcome, and in showering her with flowers in

PERSONAL.



STODDART.—J. H. Stoddart, the veteran actor, is again this season winning great success in *The Bonnie Brier Bush*. He is playing in the Middle West, and wherever he appears his impersonation of Lachlan Campbell wins the highest approval of the reviewers. Mr. Stoddart served for half a century on the stage before he became a star, and he is now reaping the harvest of honors that he well deserves.

LA SHELL.—Kirke La Shelle underwent an operation for appendicitis yesterday (Monday) in the Hahnemann Hospital, in this city.

JEFFERSON.—Joseph Jefferson begins an engagement in Washington November 16, where he ends his eight weeks' fall tour on November 21. Mr. Jefferson will then go to his Florida home for the Winter.

BELASCO.—David Belasco suffered serious effects last week as the result of swallowing a mouthful of ammonia, which he mistook for a throat lotion. Mr. Belasco has also suffered acutely from sciatica during the past week.

COBURN.—Charles D. Coburn was engaged last week by Davis and Darcy and Charles L. Young to play John Storn in their production of *The Christian*, which began its tour last evening (Monday) at Annapolis, Md.

ADE.—George Ade arrived in New York last Friday and will remain until after the New York presentation of his new comedy, *The Country Chairman*, which will take place at Wallack's Theatre on Nov. 24.

SOTHERN.—E. H. Sothern underwent a slight operation for an obstruction in the nasal passage last Sunday.

ADLER.—Jacob P. Adler, the Jewish tragedian, will make a Spring tour. He will appear as Shylock—playing the role for the first time in English—and in Uriel Acosta, which he will play in German. He will be supported by an English-speaking company.

DOWNING.—Robert Downing, who long has been associated with tragedy and the serious drama, has won a notable success on tour in comedy, his medium being Hon. John North.

TREE.—Beerbohm Tree distributed souvenirs in observance of the fiftieth performance of *Richard II* at His Majesty's Theatre, London, recently.

ESMOND.—H. V. Esmond is said to be engaged in writing a five-act tragedy.

TEMPEST.—Marie Tempest will sail for New York on Nov. 11 on the *Testosic*.

TERRY.—Ellen Terry may be seen in *The Mistress of the Robes*, a new play by Clio Groves, during her American tour in 1904, if the play is a success in London.

FITCH.—Clyde Fitch visited the Andre monument at Tarrytown-on-the-Hudson last Wednesday, and other places of interest in the vicinity.

RUSSELL.—Annie Russell's new play will be called *The Younger Mrs. Parling* instead of *The By Path*, as originally intended.

TERRY.—Edward Terry is announced to visit America professionally in the near future.

DE WITT.—Elizabeth De Witt, whose last professional engagement was with Mr. and Mrs. Nobles, was married at Glenwood, Colo., recently to P. G. Trowbridge. Mr. and Mrs. Trowbridge have gone to Los Angeles, Cal., where they will reside, as Mrs. Trowbridge has retired permanently from the professional stage.

BERNHARDT.—Sarah Bernhardt appeared with success in her new play, *Jeanne Verdelind*, by M. Philippo, and a one-act play, *Le Dieu Venu*, by M. Klein, last week in Paris.

THE BURIAL OF HENRY C. JARRETT.

The body of Henry C. Jarrett, the noted theatrical manager who died in London on Oct. 13, was brought to America on the steamship *Philadelphia*, arriving here on Oct. 31, and was taken directly to Baltimore—Mr. Jarrett's old home—for burial. The funeral services were held on last Monday afternoon, the officiating clergyman being the Rev. Peregrine Worth of the Protestant Episcopal Church. A large number of relatives and old friends of Mr. Jarrett were present at the ceremony, and the casket was completely covered by the many floral tributes sent by friends of the dead manager in distant places. The interment was made in Greenmount Cemetery.

FAY TEMPLETON FIGURES IN SUIT.

Sol Bloom brought suit last week against Fay Templeton to prevent her from giving an imitation of Lotta Faust singing "Sammy." The case was argued in the United States Circuit Court in San Francisco last Thursday before Justice McFarland, who reserved decision. The decision is important in its bearing on the copyright law.



MARIE HERRMANN.

Above is the latest and best likeness of Marie Herrmann, the wife of Leon Herrmann, "The Great," the eminent prestidigitator, and presents her dressed for the part she plays in Herrmann's newest illusion, *The Bride Elect*. On a very elaborate stage a large number of maidens, such as is seen in the pictures of fashionable milliners in New York and Paris. Then enters Marie Herrmann, beautifully gowned in one of Landolt's latest creations, and as she stands gazing at her reflection in the mirror, and while adjusting her coiffure and adding a few final touches to her toilette, Herrmann deftly places a small screen between the audience and the bride, and in that is seen the charming Marie Herrmann, for in an instant the screen is removed, and the picture underneath shows a pretty woman. Marie Herrmann has traveled with her husband since he first appeared in America six years ago, during which time every city of any size has been visited, and besides they have made

trips to Mexico, as well as Cuba. She is, therefore, as well known to the Herrmann audiences as the magician himself, and has friends everywhere. She is a Parisian by birth and, like every French woman, she is the wife and good humor of her race, which is peculiarly amiable, and is seen in the pictures of

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TELEGRAPHIC NEWS

CHICAGO.

Colburn's Chat of the Theatres
Events in the Western Metropolis

(Special to The Mirror)

There are few changes in the drama on the air this week. The principal news is at the Illinois, where Mrs. Lang has given her engagement with Mrs. Adams a divorce. There is a general understanding now that this is a good play, and the prospect is therefore brighter than usual for the famous engagement. Gossip of new theatres in Chicago seems to be increasing. It includes rumors of a new neighborhood theatre at Thirty-ninth Street and Cottage Grove Avenue, near several fashionable South Side residence districts; of Fred Whitney's new first-class downtown theatre being built on the site of the La Salle, and of efforts by Water and Fields, the Shuberts, the Dearborn Theatre capitalists and others to fit eighty-four feet front on the north side of Monroe Street, directly behind McVicker's. Next Monday night promises to be eventful with the openings of Mansfield in Old Heidelberg at the Grand, Quincy Adams Sawyer at the Auditorium, Savage's English grand opera at the Studebaker in Othello (first time here in English). The opening of the Iroquois (if as advertised) with Bluebird, the Austin-Miller company at the Garrick, Mrs. Langtry in The Unforeseen (probable) at the Illinois. Checkers opens at McVicker's Sunday. Business generally last week was none too good.

The bills this week: Studebaker, The County Chairman (eleventh and last week); Garrick, Eleanor Robson in Merely Mary Ann (second week); Grand Opera House, Kara Kendal in The Vinegar Buyer (second week); Powers, Julia Marlowe in Fools of Nature (third week); Illinois, Maude Adams in Pretty Lester of Jones (second week); McVicker's, Way Down East (third week); La Salle, Isle of Spice (ninth week); Great Northern, McFadden's Flat; Auditorium, Wallenstein Tod (in German), Tuesday evening; Columbus, Richard Carvel with Andrew Robson; Thirty-first Street, Elliott Stock in A Parisian Romance, Marlowe, When Women Love; Avenue Stock in Streets of New York; Alhambra, Through Fire and Water; Bijou, Hearts Adrift; Academy, Her First False Step; Gleckman's, Merchant of Venice, with Ellis Gleckman as Shylock; New American stock in Romeo and Juliet; Bush Temple Stock in Don Cesar de Bazan; Criterion, Queen of the Highway; the Garrick (stock); Lynwood; Howard's Stock in The Diamond Mystery; People's, May Hooper's Stock company in Dr. Jekyll and Mr. Hyde; Music Hall, Burton Holmes lectures; Hopkins, In the Shadow of the Gallows; Cleveland's, Nancy O'Neill, McKee Rankin and stock in Elizabeth, Queen of England.

The event of last week was the production of Merely Mary Ann at the Garrick by Eleanor Robson and her company, and both the star and the play won high praise. Miss Robson's rendition of the role of the slavey, Mary Ann, was commended like a fine work of art, and straightforward the audiences began to increase. Miss Robson has achieved that desideratum, a hit, and the second and closing week of her engagement is likely to be even more prosperous than the first. Of Mr. Zangwill's play, dramatized from his own story, it is not possible to write in superlatives, though it is a good and sufficient vehicle for revealing one of the most talented young actors, now rising into prominence. In three of the four acts Lancelot, the handsome young composer, and the slavey, who does his boots and waits on him generally in Mrs. Leadbeater's lodgings, are on the stage by far the greater part of the time; and the thoughtful love of the pretty, little, unsophisticated Mary Ann, who hardly knows her A, B, Cs, for the cultivated and talented but penniless lodger, Lancelot, serves to make the simple plot a succession of sunshine and shadow, humor and pathos. Comedy characters are introduced, such as Mrs. Leadbeater, in strong contrast with Mary Ann, and a few others like Smidge, the country vicar; Mr. Peter, who is in the tea business day and tune business nights; Rosie, the fandista's daughter. The truthful, absolutely loving slavey cannot understand why she cannot go into the country with Lancelot and live there in a cottage with him, just to be near and wait on him. She can't suffer to have him go without her, and he tells her he cannot marry her. About this time in the story Mary Ann falls heir to \$5,000,000, but is still glad to black Lancelot's boots. Six years later, in the fourth and last act, Mary Ann appears as a cultivated woman surrounded by evidences of luxury and people of high birth. Her English-Scotch border dialect is gone, but she uses it again in one or two final speeches to Lancelot, now a famous composer. She agrees to marry him, and Mr. Zangwill's mixture of tears and smiles and English characters ends most satisfactorily. Women leave the theatre saying "Isn't that sweet?" Miss Robson's portrayal is throughout a most excellent example of the art of acting—thoroughly sustained, natural and exceedingly clever. She is so good that one would rather see her play the part out as a slavey with only a suggestion in the last act of the luxury she is to enjoy later on. It's a big draft on the imagination, that last act. Edwin Arden as Lancelot, Ada Dwyer as Mrs. Leadbeater, were excellent. When it is considered that Miss Robson had Julia Marlowe and Maude Adams as competitors, the amount of attention she received from the public must be very gratifying to all immediately concerned in her future as a star.

The Tenderfoot was back in its old home, the Garrick, formerly the Dearborn, Sunday night for one performance, Miss Robson not playing Sundays.

The Show Girl, under B. C. Whitney's management, made such a hit at the Great Northern last week that it will be back again soon and for a third time next Spring, when it will be put on at the Great Northern for a run. The big audiences last week found Stella Mayhew just the girl they were looking for, apparently, and gave her encores by the dozen. Good songs and good specialties, like the Faust Sisters' acrobatic dancing and Charles Parcor's cat, helped a great deal to make the "musical tomfoolery," as Mr. Whitney calls The Show Girl on the programme, a favorite attraction.

Ella Kendall's Vinegar Buyer inculcated thousands of Chicagoans at the Grand Opera House last week with the jolly microbes of laughter. The theatre was not big enough the opening night. The large audiences since indicate a highly prosperous fortnight. Kendall has been making speeches before the curtain every night and telling side-splitting stories as she stands out there almost on the footlights. A child actress, June Mathis, plays the part of Jane with cleverness, and all the adult parts are praiseworthy. Kendall is Kendall, that's all. No laugh-maker that comes to Chicago is a greater favorite.

Maude Adams drew good houses during her second and closing week at the Illinois. Julia Marlowe continues to be favored with overflowing audiences at matinees at Powers, and good-sized audiences at night. The outlook for this week and next week is fair, considering that the engagement is a month of one play. Fools of Nature. The management asserts there will be no change.

The report that Miss Marlowe is extremely dissatisfied with Fools of Nature and her engagement here, and would quit the stage here for the rest of the season, was personally denied by Miss Marlowe to a dramatic editor in quest of facts.

This is the last week of The County Chairman and Milton Gunkel at the Studebaker. Mr. Gunkel is the manager of the company, and he has made many friends as well as the play. Next week the Chairman will be jogging by easy stages toward New York, and shortly before Thanksgiving George Washington (Gunkel) and his merry company will cross the Delaware and the Hudson to capture New York. Mr. Ade's comedy opens at Wallack's Nov. 24 for an indefinite stay. The immense popularity of The

man here must command it to the lot of New York. The Fusionists to run a successful campaign.

Savage's English Grand Opera company opens its Chicago engagement at the next Monday, Nov. 16, with the first in English in Chicago of Othello, with Lucia d'Ammetmoor and Cavalier in Trovatore and Romeo and Juliet, second week; Tosca, Lohengrin and Martha, third week; Faust, Tannhauser and Bohemian Girl, fourth week. Frank C. Payne is here ahead of the company. He explains that Chicago gets four weeks of English grand opera this season instead of eight weeks, as last year, because more big cities than ever have asked for time. Brooklyn and Pittsburgh get four weeks from Chicago, and New York is to have five weeks. The company jumps here from Boston in two special trains.

A fish dinner was given by Al. Martin at his house last Friday evening, and among his guests were Mr. and Mrs. Mack Murphy, James McIntyre, Mrs. McIntyre and Tom Heath. Mack Murphy announced that there were so many Murphys on the stage that he had applied to the queen of Ireland, one Maggie Cline, for the title of Sir Marcus Murphy.

Manager Davis of the Columbus announces a remarkable list of bookings for the near future, which includes Under Southern Skies, Arizona, Tess of D'Urbervilles, and The Snow Girl, all by the same companies as at the Great Northern. They will be seen to especial advantage in this commodious and handsome theatre.

F. Wight Neuman says Madame Gobriek sang to \$6,000, or 1,200 paid admissions, at her first concert here this season, and to \$2,700 the second (popular prices). Mr. Neuman has Eugene Omeiro, the baritone, at Music Hall Sunday afternoon, Oct. 15.

Cornelia Gardner is in town ahead of Chandlers, which opens at McVicker's Nov. 15 with bright prospects for a succession of packed houses. The Washington Park track will be temporarily transferred to the McVicker stage.

Andrew Robson and his representative, George S. McIntyre, made unusual preparations for Richard Carvel at the Columbus this week.

George E. Harmon, formerly of Central Music Hall, is now with Florence Ziegfeld as treasurer of his latest success, Red Feather.

Carl Ziegfeld, brother of Chicago's star contributor to the number of American theatres managed, "Pie" Ziegfeld, says the Red Feather receipts for four days recently were nearly \$12,000. A letter from Madame Ziegfeld to his father, Dr. Ziegfeld, president of the Chicago Musical College, says the corps is a big success.

Manager Hild of the Garrick presented a special Charlie matinee Thursday, Nov. 20 by Harry Miller, Margaret Anglin and company.

That Koh-Kohl's vaudeville combination never will drop. It seems that the two millionaires did have a two-day conference here, and that Mr. Kohl since has spent a week in New York. I understand the mutual interests of these two chiefs are to be increased and increased without the transfer of any property.

A beautiful twenty-sheet for Babes in Toyland is in preparation here by the National Show Printing Company. It is a design of blocks and toys in seven colors.

R. T. Whitney, proprietor, and W. H. Kohnle, manager, were here with The Show Girl.

Wallacetown will be played at the Auditorium-to-morrow night by the MacKenzie company to complement Schiller's birthday.

W. G. Cleveland's New Theatre, as distinguished from Cleveland's old theatre, which had a brief existence in Statuary Hall, was opened last evening, eight in the circular panopticon hall, with a balcony and boxes, with Nance O'Donnell, Anna Held and a stock company in it. The women were in the boxes while the first audience entered. At present, the transformation of the building having been rushed through in sixty days, Miss O'Donnell won considerable praise for her Magda. She evinced talent and power, and drew a consistent stage portrait of the willful, winsome from home. Miss Mathis' Colonial Schwartz was strong and convincing, and Robert McVade had good character bits as the General and Professor. The audience on the opening night was large, but discovered that the building carried the actors' voices badly, and the elevated and cable train sounds, on either side, too well. This, Mr. Cleveland, we are told, will be remedied at once. During the confusion of the opening somebody sighted and ruined the plush backs of about two hundred chairs.

Ellis F. Wickman will give his Jewish impersonation of Shylock at the Gleckman, Nov. 15, about which so much was said when he first essayed the part at his theatre. Miss Ray Morrissey will be the Portia.

Manager Charles F. Atkinson, of Quincy Adams Sawyer, is having special scenery made for the Auditorium engagement, which will begin next Monday. Colonel Dexter has made Quincy Adams Sawyer a household word in Chicago already.

Ralph E. Canfield makes his first appearance with the Cleveland Stock in The Jewess this week.

When Women Love pleased large houses at Hopkins' last week, and the specialties by George Sinclair and Grace Covert were encored.

The Elliott Stock at the Thirty-first Street Theatre will be seen in The Merchant of Venice next week and that in Drink.

Har Lowmyre is here as business-manager for Charles Lodder in A Funny Side of Life at the Marlowe next week.

It is announced that Laurence Graffan and the Laurence Graffan Stock company will succeed the present stock company at the Garrick in Milwaukee next Monday, opening in A Wife's Peril. Willde Vernon is to be leading woman.

Frank Berger, formerly manager for Joe Smith Russell, is in town in the interests of his Sign of the Cross and Devil Dorothy. He will put out The Truth Tellers about the holidays.

A. Milo Bennett has signed Frank Priest with Quincy Adams Sawyer. Mr. Bennett has organized Melbourne McDowell. Captain of Navarre company's rehearsals began Nov. 6.

Oris L. COLBURN.

BOSTON.

Doings at the Hub—Business Not Good—The Week's Attractions.

(Special to The Mirror.)

BOSTON, Nov. 9.

Paula Edwards is the one conspicuous novelty of the week in Boston. Nearly all the other houses in the city have hold-over attractions, and so the Columbia, with its new star, has everything its own way. Miss Edwards has always been a prime favorite here in Boston, where some of her earliest successes were made, and it consequently went without saying that she would have a rousing reception with Winona Winnie. The house was large and there was abundant enthusiasm for the c'over star, who did better work than ever before. She is a comedienne of thorough originality and her success to-night was well deserved. The company was admirable and Richard F. Carroll and W. P. Carlton were prime favorites. Isabel Hall sang charmingly and fully duplicated her San Toy success. She has many friends in Boston and they gave her a rousing greeting. Helen Redmond was another popular member of the cast.

Thomas E. Shea was another warm favorite to return to the Boston stage to-night, and at the Grand Opera House he had a large audience to witness his revival of The Bell. His Mathias is a thoroughly artistic study, carried along lines decidedly original, and the culmination in the court scene is one of the best things that Mr. Shea has ever given in Boston. His company is admirable for the play. A varied repertoire will be given for the week, the chief interest being centred in the revival of Richelle, which has not been played here for some time.

This is the fourth and last week of Henry W. Savage's Opera company at the Tremont, where this musical organization has had deserved success. Its two new productions—Tosca and Otello—have been delights for the true music lover, and the revivals of operatic masterpieces have been thoroughly commendable. Aida was the

opera for the night, with Mr. Sheehan and Miles Haynes again leading the lists. Il Trovatore and Romeo and Juliet will fill up the triple bill for the concluding week.

This is the second and last week of Lady Rose's Daughter, at the Bella, where there has been no difference of opinion in regard to the execution of the dramatization of Mrs. Ward's novel. About Fay Davis and Julie there has been debate, however. Some commend her with the greatest enthusiasm, while others find fault with artificiality and exaggeration. It is a hard part, but she makes it effective in nearly every scene. Guy Standing, William Courtleigh, W. H. Cropton, Ida Vernon, and Louise Drew do good work.

Betha Galland has been drawing larger houses to the Colonial than those which she had last year, and Dorothy Vernon of Haddon Hall is proving a popular success. It was a rather crude novel, but the very crudities proved effective when turned to stage purposes. Miss Galland's impersonation of the heroine is in many respects the best thing that she has ever done here, and in her excellent company are May Robson, Sheridan Black, George Lenox, and Frank Lane.

Charles Richman keeps on with excellent business at the Globe with Captain Barrington, and although this has been announced as the last week on account of the necessity of filling the Baltimore engagement, there will be no change. Another company will go there. Isabel Irving in The Crisis will not come yet, and Captain Barrington will continue, probably until Charlotte MacDonald and An English Dandy are ready.

That change is just as it should be. A professional matinee was given to-day and all the companies playing in town were represented.

Annie Russell continues with Miss and Men at the Park, but this is the last week of Mrs. Ryde's comedy. For the final fortnight she will try her new play by Haddon Chambers, which will be the feature of her New York engagement.

It had been in rehearsal when Charles Froome put in a flying appearance. He watched the piece, and then promptly changed the name from The Hypothec to The Younger Mrs. Parling, and that is the title by which it will see the light.

They are giving trading stamps at the Castle Square in a guessing competition in regard to the attendance. That is a feature decided to come to the local stage, and will be watched with interest. The play of the week is Camille, which had interesting revivals at this house before with Lillian Lawrence as the long suffering heroine. Howard Russell has never appeared here in this piece.

This is the second and last week of the engagement of Andrew Mack and Anna Ng-Pope at the Boston, where the Roosevelt revival has proved effective. This, by the way, is Mr. Mack's final week with this piece, for he now goes to New York to complete the rehearsals with Miss Lady Moly, and will return to Boston in three weeks, with that musical comedy is given again here.

The last of Fawcett is drawing larger and more fashionable audiences than the Majestic has ever known, and will continue for some time to come. George D'Orey makes a hit in the leading character of his support, is excellent.

Encores for Life is the play of the week for the stock company of the Majestic Square, and a well balanced company presented with Charlotte Hunt and Willard Hinman in the lead. In Convict Stripes is in rehearsal to follow.

David Huron has now been playing at popular prices in Boston until to-day, and there were large audiences at Music Hall. The character of Nelly, famous by William H. Crane in this city, was not taken by William H. Tracy, who gives an excellent interpretation.

The Great White Witch is the continuation of the week of the Witch, and promises to duplicate Gulliver, which it made at a neighboring house last season. There are plenty of sensations to satisfy the more friskish.

Boston seems to be a lighting ground this season, and things come along here. Next week will see the liveliest sort of rivalry for The Darling of the Gods will be put on for its run at the Tremont, while the spectacular Midsummer Night's Dream, Annie Russell's new play, A Princess of Kensington and The Other Side of the World, the most spectacular piece ever tried at the Castle Square, will come in lively competition. It is to be hoped that the result will be an improvement upon the business which has been the rule recently. In some cases the attendance has been something pathetic.

Hugh P. McNally, the dramatic editor of the Herald, has just written a new musical comedy for the Oxford Club of Lynn, which will produce it very soon. The music is by H. J. Phelan, of that city.

Lawrence D'Orsay gave a dinner at the Towns last week to theatrical friends, and among those present were C. Haddon Chambers, Mr. and Mrs. Charles Sheldon, William Courtleigh, Mrs. C. H. Washburn, Arthur Weld, and James Peyton. Annie Russell was in, having been in the party, but the hard working rehearsals of her new play made this impossible.

Eugenia Du Bois is a new member of the stock company at the Bowdoin Square, joining the organization to play heavy roles.

Robert W. MacBride, general manager for Weber and Fields, was in town for a few days last week looking over things at the Globe.

While Isabel Hall is in town with Winona Winnie she is being entertained by her uncle, Captain Lawrence Cain, who is one of the most popular police officials of the city.

Mrs. Aubrey Boucaspit has been in Boston during the past week and has been prominent in box parties given at the Hollis, Boston and other theatres.

William H. Walsh, the popular press representative of the Boston, is receiving many expressions of sympathy upon the sudden death of his wife, which occurred from peritonitis last week. The burial was from St. Cecilia's Church.

Hon. Joseph J. Flynn, who is well known in New England theatrical circles, was re-elected for his second term as Senator last week, beating his opponent by 981 votes.

George F. Buck, assistant treasurer at Music Hall, and his wife were given a surprise party by theatrical friends last week, and ducking for apples and other Hallowe'en sports were enjoyed.

A. Tozen Worm left town before the close of the engagement of Fay Templeton at the Columbia. His splendid work for that attraction was very noticeable.

Susanne Sheldon, leading woman with Charles Richman, had an exciting adventure with foot-pads while on her way from a Carver Street Turkish bath to the Globe one night last week. She was walking along Elliot Street when two men tried to rob her, but her pluck and Vermont muscle were too much for them. Then she got to the theatre and had hysterics.

The funeral of Rufus A. Somerby, the well-known Vermont theatrical manager, was held at his home in Cambridge last week, and was attended by many theatrical people. The service was conducted by L. K. Washburn, the editor of The Investigator, who read an extract from Mr. Somerby's pamphlet, "Human Hypocrisy" and the poem, "When I Am Gone." A male quartette sang several selections. Among those present were Isaac B. Rich, Dr. and Mrs. George E. Lothrop, William MacAvoy, Jay Hunt, Benjamin Snow, Oscar Schaffer, Al. Watts, George Hutchins, Henry York, Samuel Sampson, and Al. Barnes. There were many floral tributes. The body was cremated at Mt. Auburn.

JAY BENTON.

PHILADELPHIA.

The Quaker City's Amusements—Bills for the Week in Many Theatres.

(Special to The Mirror.)

PHILADELPHIA, Nov. 9.

Theatrical business in the Quaker City thus far this season has not come up to expectations at the high priced theatres, and I very much doubt if \$1 has been made up to date at any one of them. Standard recognised attractions will always receive recognition here, but it seems

AT THE THEATRES

To be reviewed in THE MIRROR next week:

THE PRETTY SISTER OF JOSE	Empire
THE LIGHT THAT FAILED	Knickerbocker
RED FEATHERS	Lyric
THE SIGN OF THE FOUR	West End
MAJOR ANDRE	Savoy
THE WORST WOMAN IN LONDON	American

Ranhattan—John Ermie of the Yellowstone.

Play in a prologue and four acts by Louis Evan Shipman. Produced Nov. 2.

John Ermie	James K. Hackett
Crooked Bear	Carl Albrecht
Woolly Wolf	Albert Perry
Major Seavers	Theodore Roberts
Lieutenant Butler	James Seesey
Captain Lewis	William Hartman
Tabitha	E. J. Donnan
Charlotte Walker	Charlotte Walker

At the Manhattan Theatre last Monday evening James K. Hackett and his supporting company presented, for the first time in New York, a play by Louis Evan Shipman, entitled John Ermie of the Yellowstone. The playhouse was filled to its capacity by a fashionable audience that during the course of the performance evidenced repeatedly and in no uncertain fashion its friendliness toward the star and its cordial attitude toward the play.

John Ermie of the Yellowstone is founded upon "Sketches of Frontier Life," by Frederic Remington, than whom there is living no better authority upon the men, the manners and the customs of the West. Mr. Remington knows the outward semblance of the frontier, and by reason of his supervision the production, pictorially, was splendidly accurate. He also knows the heart of the frontier—a fact that he has proved in all his drawings and writings. He has never made a false touch with either brush or pen. The setting of the first act of the play, showing an army wagon train in camp on the Wyoming plains, is the most accurate picture of the West that New York has seen in many years. It is truly Remington. The costumes and accessories look as though they had been actual service on the frontier, and in no detail of the production is there an incongruity to outrage the eye.

Mr. Shipman and Mr. Hackett, in their work in the play, have not been as fair to the West as have the scene painters, the costumers and the property men. The playwright, apparently, sought to make his drama accord with the Broadway idea of what the frontier is like, and, in doing so, he sacrificed the vigor and honest sturdiness that characterizes the work of Mr. Remington. In several episodes in the play he resorts to commonplace stage devices, and in the dialogue he proves himself more familiar with the novels of Cooper and the poems of Longfellow than with the Indians of Wyoming. Mr. Hackett naturally must follow the author in a measure in his impersonation of John Ermie, yet he makes the figure one of picturesque grace and native strength. And there is enough of the Remington flavor left to make the play interesting, and at times impressively real.

In the prologue, the scene of which is the hut of Crooked Bear, an old trapper, in the Wyoming Mountains, the story of John Ermie's early life is told. He is of white blood, but, having in infancy been the sole survivor of an Indian massacre, he has been brought up as an Indian. Crooked Bear—also a white man who has adopted Indian customs—has given him some idea of the white man's civilization, but Ermie has never associated with people of his own race, and he has never seen a white woman. To the mountain but come Captain Lewis and Lieutenant Butler, of the United States army, to induce Ermie to become a scout and to aid in putting down an Indian uprising. Ermie refuses. But he has found on the trail a photograph of a white girl, which had been dropped by Butler, and being fascinated by the face, he consents to accompany the officers, cherishing the hope that he may find the original of the picture.

The first act—of which the scene is the wagon train encampment already mentioned—brings forward the heroine. She is Katherine Seavers, daughter of Major Seavers, who, with her mother, is visiting the Major at the military post on Tongue River. Butler is in love with her, but he has not been able to engage her affections. Ermie, who is now a full-fledged scout, recognises in her the original of the photograph, and in candid fashion exhibits his infatuation. The wagon train is suddenly surrounded by Indians. Unseen relief is obtained from the post the party will be slaughtered. Ermie breaks through the enemy's lines and brings reinforcements. He returns with the cavalrymen at the critical moment and saves the day. The scene is melodramatic but very stirring, and it was thoroughly enjoyed by the audience.

Ermie gains the love of Katherine, despite the difference in their social positions. Mrs. Seavers, however, is bent upon making a match between her daughter and Lieutenant Butler. The inevitable encounter between Butler and Ermie occurs in the third act, the scene of which is the interior of Ermie's cabin. Katherine has come in perfect innocence to see Ermie. While she is there Butler enters for the purpose of coming to conclusions with his rival, and the heroine hides behind a door. After an angry scene between the two men, Butler tries to kill Ermie, but is shot by the hero, and seriously wounded, falls to the floor. Major Seavers and Captain Lewis, having heard the shot, come to investigate. Katherine escapes from her hiding place, and Ermie, having hidden Butler under a blanket, makes the officers believe that nothing has occurred.

In the fourth act, which takes place ten days later, it is related that Ermie is being hunted by the soldiers to answer to the charge of wounding Butler. He comes to Major Seavers' quarters and gives himself up, but Katherine comes forward as a witness in his behalf—explaining that Butler was the aggressor—and the charge against Ermie is withdrawn. At the last it is made clear that Katherine and Ermie will marry and, presumably, live happily ever after.

Mr. Hackett, in the role of the hero, displayed his attractive personality, his excellent voice, and his graceful manner of acting to fine purpose. He made John Ermie a most picturesque and agreeable stage figure. Theodore Roberts played Major Seavers in bluff, burly, manly fashion. His comedy was delightful and he was altogether the most natural person on the stage. William Harcourt as Lieutenant Butler was an excellent though conventional stage villain. Albert Perry gave a capital character impersonation as Wolf Voice, a Canadian half-breed; James Seesey was an admirable Captain Lewis, and Carl Albrecht gave quite the proper touch of dignity and sentiment to his portrayal of Crooked Bear.

Charlotte Walker, as Katherine Seavers, was vivacious and charming in her comedy scenes, and in the serious episodes she was earnest and sympathetic. Ann Warrington, as the sarcastic and domineering Mrs. Seavers, gave an intelligent, smooth and artistic performance. The stage management was excellent throughout.

Madison Square—A Clean Slate.

Comedy in three acts by R. C. Carton. Produced Nov. 3.

Admiral Desbrook	J. H. Glimmer
Bromley Chivers	George Bellamy
Tracy Auberton	Charles Honey
Mr. Gilsworthy	Alfred Parker
Mr. Joll	John Carrington
Foxon	J. C. Carlyle
Farmer Tullidge	Verner Clarges
Hobble	Herbert Budd
Mrs. Desbrook	Helen Tracy
Mrs. Tullidge	Laura Loumiers
Tabitha	Alma Leigh
Mrs. Tracy Auberton	Drina de Wolfe
	Jessie Millward

At the Madison Square Theatre last Tuesday evening Jessie Millward, supported by an unusually well balanced company of players, introduced to American theatregoers R. C. Carton.

ton's latest comedy, *A Clean Slate*. Despite the election tumult in the streets the audience was very large and fashionable, and the comedy received as fine a welcome as the town could give. Occasionally, the uproar outside disturbed the spectators, but most of the time there was sufficient laughter inside the playhouse to put the foreign noise to rout.

A Clean Slate is, first and foremost, an entertaining little play. It is by no means an important addition to dramatic literature—not is it up to Mr. Carton's best standard—but it is amusing from beginning to end, it is full of the after activity, and its characters are well drawn and well contrasted. While there is a very considerable scandal revealed in the comedy, the matter is treated without vulgarity and is not for a moment offensive. In the hands of a French dramatist the story would doubtless have been made very suggestive. Mr. Carton has presented it with English candor and cleanliness—and by so doing has made a success.

The first act takes place in the office of Gilsworthy and Joll, solicitors, in London. The firm has on its hands a pair of divorce cases that are linked together by the fact that the wife of one plaintiff has eloped with the husband of the other plaintiff. These two plaintiffs, Mrs. Tracy Auberton and Admiral Desbrook, are brought together by Mr. Gilsworthy to discuss a plan of procedure. They discover that they are old friends, who, indeed, had a love affair fifteen years before. It is made clear that Tracy Auberton is a rake, with many physical ailments and no money, and that Mrs. Desbrook is a frivolous creature with a vixenish mother—and no money. They are well mated, and by bolting together they have made it possible for Admiral Desbrook and Mrs. Auberton to get rid of them easily in the courts. An uncle of Tracy Auberton's, Bromley Chivers by name, pleads with Mrs. Auberton not to secure a divorce, he being actuated in his appeal by the fact that both he and his nephew rely entirely for their support on Mrs. Auberton's fortune. His plan is to have, however, and at the end of the act the attorney is instructed to proceed with both cases.

The second act takes place fifteen months later in an English farmhouse, where Mrs. Auberton, now divorced, has taken refuge from society, and where she is the guest of Mr. and Mrs. Tullidge, two amiable old rustics who are devoted to her. Admiral Desbrook, also divorced, has taken up his residence at a neighboring tavern in order to be near Mrs. Auberton—and the course of the middle-aged love affair seems to be running smooth. Just when the outlook for a pleasant and easy solution of all difficulties is brightest Tracy Auberton and his uncle, Bromley Chivers, appear. The solicitors proved a failure, and, for pecuniary reasons, Auberton seeks to make peace with his former wife and to remarry her. Uncle and nephew manage through the pretended illness of the latter—to get an invitation to pass the night at the farmhouse. No sooner are they safely stowed away in the attic bedroom than Mrs. Desbrook and her terrible mother, Mrs. Madigan, come to the farm in search of Tracy Auberton. Mrs. Auberton, without revealing the fact that their prey is in the vicinity, invites them to stop overnight. Then, having placed both parties to the scandalous elopement under the same roof, and knowing that they—who are thoroughly at odds—will meet each other in the morning, Mrs. Auberton summons Admiral Desbrook, and insists upon marrying him at once. The genial Admiral is only too delighted at this turn of affairs—which he does not quite understand—and the two start forth in search of a parson.

The third act is again in the farmhouse at breakfast time the next morning. The two elopers—who, it must be remembered, are now at odds—meet each other, and after many funny complications and much anger on both sides they decide to make peace with their original partners. Just when they have come to this laudable decision, to the great delight of Uncle Bromley Chivers, Admiral Desbrook, and Mrs. Auberton—now Mrs. Desbrook—return. The elopers and the uncle endeavor, in the most oily and diplomatic manner, to bring about a reconciliation. They imagine that they have won their points until, with the suddenness of a bursting bomb, the original Mrs. Auberton announces that she has married Admiral Desbrook. This are the wicked put to confusion in laughable fashion and the virtuous start on their way rejoicing. The comedy is, as a matter of fact, a problem play made just enough out of focus to turn tears to laughter.

Miss Millward and the supporting company left very little to be desired in the presentation. The roles are, without exception, good acting roles and the players that filled them had been wisely chosen. Miss Millward herself was delightful as the worldly wise, reliant, light spirited yet very womanly Mrs. Auberton. She played in her customary artistic manner, bringing out every point especially in the gayer comedy scenes, with fine flavor and certainty of touch. Her impersonation was, in its entirety, one of the best that she has given on the local stage.

J. H. Glimmer, always an easy and gracious gentleman of the stage, gave a very attractive portrayal of Admiral Desbrook. He was very sincere and very human—and if he suggested nothing of the navy in his manner it was, perhaps, because he remembered that other Admiral, Sir Joseph Porter in Pinafore, who protested that a true naval officer should never go to sea. George Bellamy as Bromley Chivers gave a capital performance that was amusing even more moment. In make-up and manner he resembled one of Henry E. Dixey in *A Modern Magdalene*, but the similarity did not detract from one's enjoyment of his portrayal. Verner Clarges played Farmer Tullidge in admirable fashion, revealing again his mastery of sound stage methods. The testy old rustic was, in his hands, a character that remains fixed in the memory, and that seemed, at the moment, as real as nature itself. George Honey was excellent as the dissolute rake, Tracy Auberton and his comedy won much laughter. Herbert Budd made the most of the low-comedy role of Hebe, a country bumpkin. Alfred Fisher played Mr. Gilsworthy, the lawyer, with dignity and poise.

Helen Tracy, as the ambitious, mercenary and disagreeable Mrs. Madigan, was almost startlingly realistic in her make-up and acting. Rarely is an unpleasant type presented so naturally and so creditably. Drina de Wolfe was more beautiful than ever in the costume of the lowly farm servant, Tabitha, and she evidenced excellent abilities in character impersonation that were not revealed in her earlier performances. Laura Loumiers, as Mrs. Desbrook, made the best of her few opportunities, and was particularly good in a scene demanding great excitement and vivacious anger. Alma Leigh played Mrs. Tullidge in careful, humorous, natural fashion. The minor roles were in good hands, the stage management was excellent, and the mounting was as handsome as the play required.

Irving Place—Our Friends, the Enemy.

Comedy in three acts by Hugo Lubliner. Produced Nov. 2.

The Prince	Alfred Abel
Von Buttaneck	Frank Kierschau
Countess Ulrich	Elisabeth Arias
Von Pirkendorf	Hermann Goetz
Konfie	Heinrich Habrich
Edward Weidenberg	Julius Haller
Gertred	Muriel Hope
Frederick Otto Ramberg	Otto Oberth
Baroness Helene von Pieran	Camilla Dalberg
Paul von Nordberg	Marie von Weger
Liane	Eliza Perina
A Servant	Constantin Ackermann

The acting of the Irving Place company last week accomplished excellent results with un-promising material. The medium of the demonstration was a comedy in three acts, by Hugo Lubliner, bearing the title, *Our Friends, the Enemy*.

The main idea of the piece, the triumph of a good man through the plotting of his enemies, who are undone by their own machinations, is not new, and it was handled with slight dramatic skill. When the author is serious he is tiresome, but in his lighter moments he some-

times is superficially amusing. How much credit is due to him for this, and how much to the interpreters of his lines, it might be a difficult matter to decide. For instance, the long speech of Mathilde in the first act, in which she describes her efforts to advance her husband in his profession, is not particularly bright, but it fairly sparkled as spoken by Camilla Dalberg. Again, the Countess' reminiscence in the second act verges close upon the commonplace, but Elisabeth Arias gilded what can in no sense be called gold by her delicate blending of pathos and humor, fortified by a sincerity that carried conviction. To help out the weakness of the piece recourse was had occasionally to broad farce, which suited not at all.

The story of the play is as follows: Counsellor Weidenberg, a widower, has betrothed his daughter, Gertred, to Paul von Nordberg, an army officer. The future bridegroom announces his betrothal to the reigning prince, whose approval he has no doubt of, since the Counsellor has served both the Prince and his father before him long and faithfully. Much to his surprise, his sovereign seems to look unfavorably upon the match. Paul hastens to tell his sweetheart the results of his audience. He finds at the Counsellor's house Professor Ramberg and his wife, Mathilde, old friends of the family, who have called to offer their congratulations. The father is in despair. He sees at last the mistake he has made in being too modest and letting his official superiors, among others, von Pirkendorf and Klopfe, reap the credit for his labors. These two worthies call, and, being coldly received, decide to bring about the unfortunate Counsellor's dismissal. Mathilde is of the opinion that success is due not so much to the good offices of our friends as to the abuse of our enemies. She has brought about her husband's pre-eminence in the artistic world by anonymous attacks upon him in the newspapers. Countess Ulrich is the Prince's oldest and best friend. To her home are invited all the nobles, to attend a reception, at which the Prince is to appear. She recognises in Weidenberg an acquaintance of many years before. Confidences are exchanged. The old man tells of his trouble, and begs his new-found friend to intercede for him with the Prince. She sadly dares his request, but advises him to display independence in dealing with his fellowmen. The sovereign's eyes are opened to the intrigue of von Pirkendorf and Klopfe by their vindictiveness toward Weidenberg. This discovery and the frank and manly bearing of the old Counsellor win the favor of the ruler.

The laurels of the evening went to Camilla Dalberg and Elisabeth Arias. The former, in the role of Mathilde, showed herself a rare comedienne. She played with a lightness and polish that one generally associates with the Gallic temperament. Her technique was perfect. The same thing may be said of Elisabeth Arias, who, however, penetrated beneath the surface and appealed to both heart and head. Julius Haller was a conscientious Weidenberg. Otto Oberth was well suited in the part of Professor Ramberg, and played in his usual whole-hearted fashion. Mathilde, Claudius and Muriel Hope were the lovers. They had little to do, and did not little satisfactorily. Heinrich Habrich did an excellent piece of work as Klopfe.

To-night (Tuesday) Schiller's *Kabale und Liebe* will be given, and to-morrow night will be the first production in America of *Im bunten Rock*, a three-act comedy, by Schöthon and Schlicht.

Herald Square—The Girl From Kay's.

Farce comedy with music. Book by Owen Hall; music by Ivan Caryll. Produced Nov. 2.

Max Hogenheimer	Sam Bernard
Harry Gordon	Harry Davenport
The Hon. Peter Fitzthistle	Robert Lockwood
Mr. Chalmers	George R. Sprague
Theodore Quench, K.C.	Bonner Granville
Joseph	Winchell Smith
Archie Penbridge	Maurice Lavigne
Frank	Emil Heuss
Winnie Harborough	Paul Decker
Nora Chalmers	Grace Dudley
Ellen	Maudie Granger
Mrs. Chalmers	Marie Doro
Mary Lowley	Leontine Harris
Mary Matheson	Elsie Ferguson
Clara Bow	Sadie Peters
Cora Page	Vera Cameron
Mabel Donald	Eliza Barnes
Hilda French	Tommy Malcolm
Ella Winton	Teddie Du Cos
Rhoda Cantaur	Olive Ulrich
Lived Ebor	Lillian Seville
General Sarum	Don Kersey
Oliver Antonon	Mabel Clark
Joan Elly	Blanche Wood
Jane	May Harding
Blanche	

"Vot iss id has two feet, has feeders all over id, and barks like a dog?"

"I give it up."

"A chicken."

"I know id; I chust pud id in to make id dif' cult."

This rare bit of humor that has been used by nearly all the sidewalk conversationalists in vanguard for the past ten years, is by far the funniest thing in *The Girl from Kay's*, the latest European importation, which was put on view for the first time in this country last week at the Herald Square. It occurred in the dialogue between Sam Bernard and Hattie Williams in the second act. Of course, everything depends on the manner in which a line is spoken, and it was the rare unction with which Mr. Bernard delivered the point of the "joke" that brought the heartiest laugh of the evening. The quip was probably interpolated by Mr. Bernard, as there was not at all a line of the author's that could compare with it in any way.

To say that the plot and dialogue of this latest product of George Edwards' musical comedy factory are broad in putting it mildly. The polite word for vulgar in England is "blue," and *The Girl from Kay's* is almost pure indigo dye, from first to finish. The opening scene occurs in the flat of the Chalmers family. Nora Chalmers has just been married to Harry Gordon. The maid is finishing the packing of the honeymoon trunk, and dilates upon the exquisiteness of the trousseau. Everything necessary is in the trunk except a hat for the bride, which is momentarily expected from Kay's millinery shop. This is finally brought in by Winnie Harborough, who is the young woman who gives the piece its title. She sits down to make alterations in the hat, and just as she has finished her work Gordon comes in, and there is a mutual recognition. A bit of dialogue conveys the information that Winnie had formerly been on the stage, but that she had "reformed" and had gone in for hat trimming. It is to be presumed that she and Gordon had been on very friendly terms, as she kisses him with great gusto, as she takes her departure. The bride arrives on the scene in her traveling dress, just as the kiss is given, and there is a scene. Out of consideration for her mother, the bride agrees to go on the wedding tour as "wife in name only," and this chastely humorous idea is fully emphasized in the second act, when the fact that the bride and groom occupy rooms in different parts of the hotel is made the subject of a jest by the hotel employees, and forms the principal theme of the entire act.

In the first act a rich Jew named Hogenheimer, who is amusing himself looking at flats, with the supposed intention of renting, comes into the Chalmers' flat and scrapes an acquaintance with Winnie. He is as vulgar as he is wealthy; loses no time in inviting the girl to dinner, and throws out very broad hints concerning his intention of setting her up in a bonnet shop of her own, with little presents of pearls and a sable coat as an extra inducement to her to become more "friendly" with him. He and Winnie and a lot of girls from Kay's and all the other characters arrive at the Summer hotel at which the "honeymoon" is being spent, and there is much talk and a great deal of singing and dancing. The third act takes place in the Savoy restaurant, where the bride and groom meet, and she agrees to forgive and forget. Winnie adroitly involves Hogenheimer into a marriage engagement with herself, and with a final "tra-la-la" the curtain descends and the cool invigorating air of the street comes

as a welcome relief to those whose ears have been burning for three hours.

Sam Bernard, who is featured on the programme, made the hit

jective appeal to those who love the more apparent in the theatre. The production is one of the most beautiful yet seen in this country, and it is acted by a company so finely balanced that every phase of its diversified character drawing is represented with integrity. The audiences at the West End taxed the capacity of that large and popular house, the Election Day patronage being remarkable in view of the fact that this event stirred New York as it had not been stirred in years, and amusements were of secondary importance. Election night hundreds were turned away from the West End, unable to gain admission. This week The Sign of the Four is the announced attraction.

Grand—Mrs. Delaney of Newport.

Musical farce in three acts. Book and lyrics by William Jerome; music by Jean Schwartz. Produced Nov. 2.

Michael McGuire	Frank Murphy
William Hardup	C. Eddie Morton
Sisters Jerry	Thomas Jones
Sister Dorothy	Eliza Jones
Count Mustache Strappedo	George Gorman
Jemma Jubbins	Peter H. McGuire
Charley Wood	Charles C. Barrett
Lord Ian Hecute	Charles A. Cartmell
Lord Helpus	Claudine A. Lightner
Tom Type	Harry Earl
Mrs. Gotrocks	Pauline Hamlin
Gary O'Neil	Laura Harris
Bedelia Delaney	Kate Elmore
Rose Delaney	May Elmore

The Elmore Sisters appeared at the Grand Opera House last week, under the management of James Hyde, in Mrs. Delaney of Newport, a three-act musical farce, by the successful song writers, William Jerome and Jean Schwartz, whose combined efforts have resulted in the production of an attractive medley of vaudeville sketches, musical lyrics, chorus drills, and acrobatic comedy. The slender thread of plot that connects them together deals with the fortunes of Mrs. Delaney, a widow, who has suddenly become a multi-millionaire by a successful suit for \$15,000,000 against the city for the killing of her husband, who met his death by falling into a subway opening, where he was working. With her newly acquired wealth she buys a villa at Newport, and starts to "break into society." An Irishman, returned from the Klondike, makes energetic love to her, and a gentlemanly burglar of the Raffles variety tries to steal her valuables. Her daughter's former sweetheart, spurned by the ambitious mother, disguises himself as Lord Strangeways, and wins her consent before his stratagem is discovered. A plot to annihilate the widow by giving her small doses of nitro glycerine until her system is saturated to the exploding point, is foiled by her son-in-law's vigilance, and she marries the Klondike lover, who has nobly thwarted the burglar's attempt upon her strong box. The laughable situations incident to the story and the clever specialties of the company were greatly enjoyed.

Kate Elmore as Mrs. Delaney, was, of course, the leading funmaker. Her amusing monologues and grotesquely gorgeous costumes evoked roars of laughter. Frank Murphy as Michael McGuire made a jovial Irish lover. Morton and Harris, as the society burglar and his starving assistant, were amusing. Harris, posing as "Ajax defying his board bill," scored a hit.

George Gorman as Count Mustache Strappedo, who has lost his wife, gave a clever burlesque. Laura Harris as the maid, Carry Coal, was vivacious and charming, and with Charles A. Cartwell did a most remarkable song and dance that enthused the gallery mightily. Charles C. Barrett as Charley Wood, in love with Mrs. Delaney's daughter, Rose, was a nimble footed and alert young lover. The Squire Dorchester of Elmer Jerome was a lifelike sketch of an elderly author. Peter H. McGuire as Jemma Jubbins made a satisfactory butler. Harry Earl as Tom Type, Claudine A. Lightner as Lord Helpus, and Pauline Hamlin as Mrs. Gotrocks were adequate. May Elmore as Rose Delaney was charming and clever. She appeared in one scene in a neat boy's suit, and sang most pleasingly. Some of the musical numbers were very good. Kate Elmore's "I Want to Break Into Society" was well received. May Elmore had several effects, selections, including "Hula-Lula Girl" and "Irish Eyes of Blue." Paul Hamlin's Hobo Solo Band made a great hit. The classic, "Bedelia," as rendered by Kate Elmore, Frank Murphy, and the chorus went with great snap and vigor.

The Scottish Fusiliers was an extremely effective military drill by the handsomely costumed chorus, who also appeared in a very picturesque Spanish dance. Mrs. Delaney of Newport is a big success, and the Elmore Sisters have established themselves as prime favorites. This week's attraction is The Four Cohans in Running for Office.

Fourteenth Street—Lights of Home.

Melodrama in five acts by Lottie Blair Parker. Produced November 2.

Jack Stanton	Forrest Robinson
Grace Stanton	George Welles
Archie Stanton	Master Frankie Cooke
Wallace Winfield	George Douglas Parker
Clara Winfield	Grace Noble
Mr. Baldwin	Thomas Gunn
James Nelson	Ted Breton
London	Paul Scott
Martha Hankey	Jessie Charron
Nicholas Gruenberger	Harris Crandall
Mrs. McGover	Louise Arnot
Kitty McGover	Maribel Seymour
Chimme Doolan	James S. Devlin
Moxie	Ted Breton
Maggie O'Connor	Corinne Runkel
Officer Quiggin	Walter Dill
The Strollers	The Three Droses
Musicians	Mercogliano's Italian Band

Lights of Home, a melodrama in five acts by Lottie Blair Parker, which was produced for the first time in New York on Nov. 2 at the Fourteenth Street Theatre, is a remarkable play, that, coming from the pen of the woman who wrote "Way Down East," and later Under Southern Skies, it possesses none of the quiet strength of either of these plays. Lights of Home has little to commend it and is illogical to a degree, even for melodrama. But it is full of startling situations, and its action is lively from the very start. The play was well received by an enthusiastic audience and may prove successful in the popular-priced houses, for there it belongs.

The story hinges upon the relations existing between Jack Stanton and his half-brother, Wallace Winfield. The latter has come into a fortune through manipulation of the will of their dead father, and has left his brother Jack impoverished when by rights he should have shared in the fortune. Wallace is married, but is covetous of Grace Stanton, wife of his brother Jack. His attempt to get possession of her causes the first action of the play. She repulses him, when Winfield does away with her husband by trumping up a false charge of forgery against him, causing him to run away. Little Archie Stanton, son of Jack and Grace, is used by the villains in order to gain their ends. During the action a third party, in the person of a ne'er-do-well named Budge Hankey, becomes aware of Winfield's perfidy, and also learns the truth about the forgery, which knowledge he utilizes to blackmail the scheming half-brother. This situation furnishes ample excitement, and the play seethes along sensational until brought to an abrupt end, before which all is made clear.

Georgia Welles, Forrest Robinson and George Douglas Parker are the leading principals. Miss Welles as Grace Stanton has little to do, but she does that little well. Mr. Robinson also has little to do outside of the ordinary, and appears at his best as the returned fugitive in the garb of a sailor, and in a scene wherein he accuses the brother of knavery and assaults him. Mr. Parker as Wallace Winfield does about the best work in the play. His role is an unthankful one, but he carries his villainy along in such a manner as to excite the indignation of his audience but never repulsion. He is the quiet, gentlemanly schemer to the life.

Paul Scott as Budge Hankey was very good, especially in a drunken scene. He was admirably supported by Jessie Charron as Martha Hankey, his wife and accomplice in dark deeds, both being tools of Wallace Winfield. Louise Arnot, as Mrs. McGover, was good as an ex-

citable Irish woman, and Harry Crandall, as an eccentric German policeman, was clever. Little McGover was the part portrayed by Maribel Seymour, while James S. Devlin had a companion role as Chimme Doolan. These two did a great deal toward furthering the comedy in the play. Grace Noble was pleasing in the minor part of Clara Winfield. Master Frankie Cooke, as Archie Stanton, was up to the average of child actors.

Many curtain calls were responded to and floral tributes in abundance were passed over the footlights. Mrs. Parker was called for, but not being present could not respond.

Third Avenue—Searchlights of a Great City.

The melodramatic, panoramic conglomeration entitled Searchlights of a Great City made its reappearance at the Third Avenue last week. Those deserving mention in the cast were Herbert Cortell, who made an excellent Police Inspector, A. St. Clair Evans as Solomon Einstein, Irving Walton as Reuben Jasper, William Burn as Martin O'Rourke, Irene Langford as Mary Jasper, Marion Clifton as Mother Bergman, who proved herself to be far and above the others, Cordelia Roberts as Maggie Shay, and Frederick Murray as Bill Rochester.

THE BUFFALO MYSTERY.

Melodrama in four acts by Lawrence Russell. Produced Nov. 9.

Arthur Bunnell	Phineas G. MacLean
Edwin L. Pendick	Guy Durrell
Mrs. Pendick	Claire Grenville
Mrs. Bunnell	Rose Stillman
Larry Murphy	James Williams
Archie Dawson	James Norval
Pete Deffenbach	Will N. Rogers
Thomas Jones	Charles Barrington
Edward Thomas	John Francis
William Frances	Winfield Jones
W. J. Thompson	Arthur Church
Skinner Smith	Edwin Felton
Francis Archibald	Fred C. Gray
Carlisle de Harris	Gustave Sullivan
Helen Manchester	Pearl Stanley
Lena Schwartz	Leota Clyde Rogers

Elmer and Julie Winters presented the Buffalo Mystery at the Third Avenue yesterday afternoon before a good house. The play is based on the "Burdick mystery." To those unfamiliar with this murder trial the play would indeed prove a "mystery." Revolvers and knives are used in profusion, and an automobile smash-up in the last act adds to the interest of the audience. The play was put on fairly well and the company with a few exceptions was good. Among those deserving of mention were Guy Durrell as Edwin L. Pendick, Claire Grenville as Mrs. Pendick, Rose Stillman as Mrs. Bunnell, James Murphy as Larry Murphy, James Norval as Archie Dawson, Will N. Rogers as Pete Deffenbach, Gustave Sullivan as Francis Archibald Carlisle de Harris, Pearl Stanley as Helen Manchester and Leota Clyde Rogers as Lena Schwartz.

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New Star—From Rags to Riches.

From Rags to Riches, with Joseph Santley, the boy actor, in the leading role, played to large audiences last week. The play itself is simply a series of thrilling rescues of the heroine by her brother, who invariably foiled the villain with the aid of a big revolver. The audiences seemed well pleased and showed their appreciation by tumultuous applause. Master Joseph Santley played Ned Nimble, the newsboy hero, with good effect, while Laurette Cooney as Flissie, the heroine; Bigelow Cooper as Prince Charley, and William Morris as Albert Cooper, all did well. A Working Girl's Wrong is this week's attractions.

Fifty-eighth Street—Superba.

Hanlon's Superba, revised and brought down to date, was the attraction that drew large houses last week. The play itself is simply a series of thrilling rescues of the heroine by her brother, who invariably foiled the villain with the aid of a big revolver. The audiences seemed well pleased and showed their appreciation by tumultuous applause. Master Joseph Santley played Ned Nimble, the newsboy hero, with good effect, while Laurette Cooney as Flissie, the heroine; Bigelow Cooper as Prince Charley, and William Morris as Albert Cooper, all did well. A Working Girl's Wrong is this week's attractions.

Vaudeville—French Comedy.

At the Vaudeville Theatre last Wednesday evening the French company, headed by Charlotte Wehle, presented a partially new bill, consisting of *L'Homme aux Poupees*, *Souper Adieu*, *Tic-a-Tac*, and *Columbine*. *Tic-a-Tac* was new to America, and it was received with considerable favor. *Columbine* was played in the German at the Irving Place Theatre two years ago by Frau Odilon. The other plays were in the opening bill.

At Other Playhouses.

BELASCO.—This is the last week of *Blanche Bates in The Darling of the Gods*. Next week Mrs. Leslie Carter will appear in *Zaza* and later in *Barry*.

BROADWAY.—Sir Henry Irving during this last week of his engagement in New York, will drop *Dante* and return to his repertoire. The following plays will be presented: Thursday night, *Waterloo* and *The Bells*; Tuesday and Saturday nights, *Louis XI*; Wednesday and Friday nights and Saturday matinee, *The Merchant of Venice*. Next week *Fritz Scheff* will appear at this house in *Babette*.

CRITERION.—Charles Hawtrey in *The Man from Blankley* has but two weeks more before giving way to William Faversham in *Elizabeth's Prisoner*.

DALY'S.—Three Little Maids will leave this theatre for the Garden Theatre next Monday, and will be followed on Nov. 19 by a Japanese Nightingale.

EMPIRE.—Maude Adams, in *The Pretty Sister of Jose*, will appear at this theatre to-night (Tuesday).

GARRICK.—Maxine Elliott, in *Her Own Way*, will remove to the New Amsterdam on Monday, Nov. 16. Fay Davis, in *Lady Rose's Daughter*, will come to this house on that date.

LYCEUM.—E. H. Sothern is in his last week in *The Proud Prince*, and will be succeeded next Monday by William Gillette in *The Admirable Crichton*.

NEW AMSTERDAM.—This is the last week of *Nat C. Goodwin in A Midsummer Night's Dream*.

SAVOY.—Arthur Byron, in *Major Andre*, appears at this theatre Wednesday, Nov. 11 (tomorrow).

WALLACK'S.—There are but two more weeks of *Peggy from Paris*. George Ade's *The County Chairman* opens Nov. 24.

METROPOLIS.—*For Her Children's Sake* is the attraction here this week.

NEW ORLEANS' NEW THEATRE.

The Elysium, New Orleans' handsome new theatre, built by the Third District Theatre Company, of New Orleans, of which Will R. Wilson is manager, will be opened on Nov. 21 by the Elysium Stock company, of which Rose Mayo is the leading woman and John Terrian the leading man. The stage director is Lewis Mitchell. The company includes Robert Rogers, Louise Mackintosh, Walter McCullough, Mabel Trunnell, Herbert Brenon, Elizabeth Morgan, Arthur Veasey, Joseph De Stefani, Mabel Pennock, Gabriel Lippman, T. Daniel Dougherty, and Joseph R. Echazza. The scenic artist is Fred J. Gibson. The new theatre is modern in all respects and has a seating capacity of nearly 2,000. Its board of directors contains several of the leading citizens of New Orleans, including P. A. Capdan, president of the Police Commissioners.

THE AMERICAN ACADEMY MATINEE.

The senior students of the American Academy of Dramatic Arts appeared for the first time this season at the Criterion Theatre on Thursday afternoon in three plays, one of which—*The Enigma*, by Paul Hervieu—was important. The two other plays presented were *Copy*, by Edith Wharton, and *Holroyd's Week End*, by Ernest C. Thurston. The audience was large and good humored, and the plaudits were pathetically plentiful.

Of the curtain-raiser, *Copy*, there is little to say. It proved that its author is either densely ignorant of the requirements of the stage or that she holds dramatic construction in contempt. A more dreary, useless, hopeless thing is rarely to be seen in the theatre. A literary man and a lady novelist, who, before success came to them, were lovers, have an endless conversation about certain letters that they exchanged in their youth, and which they both wish to convert into "copy." There is no plot, no action, no human touch in the whole affair. The two important roles were played by Alphonse Remillard and Edwin Irving—and Adeline Bagby played the very small part that completed the cast. The trio of students worked bravely—and somewhat theatrically—but they could not raise the "play" to anything better than the dullest sort of everyday conversation.

Holroyd's Week End, that served as an after-piece, was, in its way, almost as bad as *Copy*. Its author had evidently seen many plays before taking his pen in hand to write one, and in consequence his carpentry was fairly good. The difficulty was that he had no story to tell that was worth the telling. The whole matter was that Peter Holroyd and his wife, who had separated two years before, met by chance at the country house of a friend and, each arousing the other's jealousy, patched up their quarrel. There was a screen scene and a stage picture of two women bearing lights coming down a stairway into a dark room. It was all very theatrical and far-fetched. The students who appeared in the little play—and who all did creditable work—were Charles E. Fulhart, Le Roy Brayton, George Ford Sterling, Tom D. Evans, Zara Anderson, and Elizabeth Flounry.

The one real dramatic dish of the afternoon was *The Enigma*—and it proved to be strong meat, in more ways than one, for the students.

When the play was first performed at Wyndham's Theatre, London, nearly two years ago, it aroused wide and serious discussion, and its story became fairly well known to American theatregoers at that time. It is not a nice story—morally considered—and the play made demands upon the students that they, with their lack of experience in such delicate work, could not meet. The value of *The Enigma* lies in its marvelous technique. It is brilliant in theoretic device, but is not true to life nor is it agreeable as an entertainment.

The entire action of the play takes place in the living room of a hunting lodge in France—the first act being in the evening and the second early on the following morning. The point of interest in the story is which of two women has been unfaithful to her husband. The dramatist juggles with this question most deftly and skillfully—now leading the auditor's suspicions in one direction, now in another, and not revealing until the very last which one of the wives is guilty. The chief characters concerned are Raymond de Gourgiran and Gerard de Gourgiran, their wives Leonore and Giselle, the Marquis de Neste, a worldly wise old man, and Vivarce, a young and attractive prostitute. The Marquis gains a confession from Vivarce that one of the women is his mistress, but he refuses to tell which. The subject of infidelity is introduced by the Marquis in a general conversation. The husbands declare death should be the penalty for such an offense. Giselle defends the woman who errs—thus bringing suspicion upon herself. In the second act the brothers are about to start on an early morning expedition in search of a poacher. As they are leaving Vivarce enters from the direction of the two rooms in which the two wives are sleeping. From which room he has come the men cannot tell. Leonore enters and, being accused, denies the charge. Giselle is brought from her room, and she, too, protests that she is innocent. Vivarce leaves the house, and presently a shot is heard. He has killed himself. Leonore, overcome with horror, admits that she was the guilty wife. Her husband has an impulse to kill her, but decides instead to let her live in order that he may torture her by constantly reminding her of her sin.



THEATRES AND MUSIC HALLS.

Keith's Union Square.

George Primrose, the famous minstrel, assisted by the Foley Twins, plays his first vaudeville engagement in New York. Lillian Burkhardt and her company present for the first time at this house a new sketch called The Santa Claus Lady. Others in the bill are the Four Avoces, the Swedish-Norwegian Ladies Quintette, Clifford and Burke, Mr. and Mrs. Harry Thorne and company, Joe Flynn, Rice and Elmer, Eldora and Norine, John D. Gilbert, Earl and Wilson, Von Kampf, Arvello and the vitagraph.

Tony Pastor's.

Edward M. Favor and Edith Sinclair in The Maguires are the headliners, and Monroe, Mack and Lawrence in How to Get Rid of Your Mother-in-Law are an extra attraction. Others are Charles Ascott and Jennie Eddie, Brown Brothers and Lillian Wright, Mr. and Mrs. Neil Litchfield in their new sketch, Hallowe'en at Brook Farm; Fox and Foyle, Satsuma, the World's Great Barkers, Suddins Brothers, Ramsey Sisters, Hollis and Weston, A. C. Blume and Boscombe, Denman Brothers, and the vitagraph.

Proctor's Fifth Avenue.

Prince Karl, in which Richard Mansfield appeared some years ago, is this week's attraction, with Malcolm Williams in the title-role. The cast embraces Gerald Griffin, H. D. Hawley, John Westley, Julian Reed, George Friend, Albert Roberts, Florence Reed, Alice Gale, and Louise Randolph. In the olio are Brooks Brothers, Major Doyle, the Holdsworths, Wesson and Wesson, Herbert Brooks, Hill and Hill, Gus Richards, and the kalatechnoscope.

Proctor's 125th Street.

Woman Against Woman is presented this week by the stock company, including Paul McAllister, Jessie Bonstelle, Rose Stuart, Lorna Elliott, Cecily Mayer, Jessie Lester, Joseph Egerton, Duncan Harris, Louis Owen, Sol Aiken, Charles M. Seay, and William Cullington, Maud Huth, Murphy and Andrews, and the kalatechnoscope made up the olio.

Proctor's Twenty-third Street.

Tom Lewis and Sam J. Tyan, in The Two Actors, head a bill embracing Hickey and Nelson, Loney Haskell, Keno, Welch and Melrose, Armin and Wagner, Owley and Randall, the Bartlettes, Newton Brothers, Bending Bonds, Barr and Evans, Adams and McSweeney, Le Vine and Leonan, and the kalatechnoscope.

Hurtig and Seamon's.

Henry Lee and his associates players are the attraction this week. The company, in addition to Mr. Lee, includes Charles R. Sweet, Elsie Fay, Georgia Gardner and Joseph Maddern, Four Musical Colbys, Valmore and Horton, Talbot and Rogers, and the Maxxim Duo. The vitagraph is also present.

Circle.

Papinta, the mirror dancer, heads the bill and Thomas J. Ryan and Mary Richfield are a special attraction. Others are Haines and Vidooc, Willton Brothers, Edwin Latell, Three Millets, Lotta Gladstone, Lloyd and Walton, the Canbys, and the vitagraph.

Weber and Fields'.

Whoop-Doo-Doo, in two whoops, by Edgar Smith and William T. Francis, with additional songs by Cole and Johnson, is still the attraction, with all the favorites in the cast.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Frank Gardner and Lottie Vincent got an extremely warm welcome here last week and presented a revised version of Mr. Gardner's farce, An Idyl of the Links. Harry Bartlette, the animal impersonator, was added and he gave a very good imitation of a bull, introducing some good comedy business and a very funny dance with Mr. Gardner. The skit has been greatly improved in every way, but the eccentric dance of the finish still holds its own as one of the most original bits in vaudeville. Harry C. Stanley and Doris Wilson, who were prime favorites with the Pastorites before they went away to astonish the Europeans, were received with open arms. Their sketch Before the Ball is as effective as ever, and Mr. Stanley's imitation of the clarinet is still marveled at. J. A. Murphy and Elsie Willard kept the house in fits with their extremely funny act, Doughnuts. Mr. Murphy is a very dry comedian, and his droll remarks are always amusing. Miss Willard showed a new gown that is a "dazzler." It is one mass of jet and spangles and is one of the handsomest dresses ever worn by a headliner. "Paris" is stamped on it indefinitely, as they have not discovered how to make these costumes in this country as yet. An event of importance was the first New York appearance of Armstrong and Holly, in a farce called The Expressman. Miss Holly appears as an actress who is looking anxiously for her trunk, which has been delayed in transit. The expressman, in the person of Mr. Armstrong, appears with the trunk on his shoulder. A great deal of fun is extracted from the orders given by the actress to the expressman as to the disposition of the trunk, and he finally drops it from apparent exhaustion. A conversation follows in which there is much slang used by the expressman and much surprise is expressed by the actress. He explains that he has been an actor, which gives him an excuse to put on other clothes, and then follows a travesty on melodrama that is as funny as anything of the sort ever seen here. Mr. Armstrong does not follow the cut-and-dried methods of most comedians. He has an original twist to everything he does, and his expressman is as true to life as it possibly could be. The finish of the act is extremely funny, and the sketch taken as a whole is worthy of the highest praise. Miss Holly was an able assistant and helped Mr. Armstrong to bring out the best points of the skit most emphatically. The Seymours were seen in a comedy act that is a full brother to the act done by Seymour and Dupree, piano-jump and all. Surely there is enough material in Madison's latest "subject" for every team to have an act that differs in some respects from the others. One of the big laughing bits of the bill was made by Marlowe and Stunkett. It is very, very old, but

Gale as Matty, Mathilde Deshon as Aunt Melissy, T. H. Swain as Mr. Skilling, and George Friend as Deacon Steel. Others in the cast were Joseph Egerton, Al Roberts, Arthur Brown, Wilfred Norman, Lorna Elliott, Margaret Kirker, Laura Wood, Julia Aiken, Helen Reimer, Alice Baxter, Violet Ercell, and Ida Norman. The scenery and effects were excellent. Mand Huth headed the olio and made a good impression with her songs. Professor Walbert, Toledo and Pierce, Murphy and Andrews, Smith and Gorman, Herbert Albin, Lillian Tyce, and Paley's kalatechnoscope were also in evidence.

PROCTOR'S 125TH STREET.—Madame Sans Gene, the most ambitious attempt of the season on the part of the stock company, held the boards. Jessie Bonstelle made a charming Duchess of Danzig and confirmed the good impression she has made in other parts. Ben Horning as Napoleon gave a carefully studied performance and shared the honors with Miss Bonstelle. Good work was done by Paul McAllister as De Neplberg, John Westley as Fouche, and Carleton Lawrence as Rosstan. The other characters were all in good hands and the performance moved with much smoothness under William Cullington's direction. The scenery and costumes were elaborate and appropriate. In the olio Howe and Scott and the kalatechnoscope were well received.

CIRCLE.—Ag-a, the mysterious, the illusion that had such a long and successful run last summer at Paradise Gardens, mystified the patrons of the Circle completely. Lillian Burkhardt, the dainty comedienne, assisted by her company, appeared to immense advantage in A Striped Daisy, in which Miss Burkhardt does some of the best work of her career. She has many admirers in this section of the city, and they applauded her liberally. Monroe, Mack and Lawrence were well to the fore with How to Get Rid of Your Mother-in-Law, and kept the house in roar. George W. Day was one of the big hits of the bill, and with his new material proved that he believes in being up-to-date and a little ahead if possible. Mr. Day improves every week, and he now ranks with the best monologists in vaudeville. The Basque Quartette made a hit of large proportions, and their original and clever work resulted in most enthusiastic encore. Alcide Capitaine gave a splendid exhibition of strength and skill. Irene Franklin made a most pleasing impression, as she has a very taking personality and sings her songs in a quiet, effective way. It should not be very long before we shall see Miss Franklin featured in some big production. Blana, Blans and Blina, extremely funny musical grotesques; Gus Williams, who also had new material and scored with it; the Gagnoux, novelty jugglers, and the vitagraph made up an unusual

ly. HUSSIE AND SHAMOWA.—The Road Birds headed the bill in their latest skit, The Dodging of the Dodges, written by Dave Reed, Jr. It has been staged quite handsomely, and although serving chiefly to introduce some very catchy songs and clever dancing, this object is attained in such an interesting and spirited manner that the result proves highly satisfactory, as was testified to by an enthusiastic audience. Hardly less successful were Hal Davis and Inez Macaulay in The Unexpected. The opportunities for clever work in this amusing sketch are pretty evenly divided between the two players, and both appeared to the very best advantage. The Four Lukons scored a substantial hit with their horizontal bar act, which merits all the applause it received. Fisher and Carroll appeared in their sidewalk talk and won the usual number of laughs. James H. Cullen introduced a number of fresh and happy hits in his parodies, which fairly brought down the house. The Delmore Sisters are prime favorites here and did exceedingly well with their musical offering. Other pleasing numbers were Cooper and Bailey in songs and dancing; Farnum and Nelson, comedy acrobats, and the kinograph.

WEBER AND FIELDS.—Whoop-De-Doo went along last week on the even tenor of its way, and the usual large and thoroughly delighted audiences attended. Musical comedies and comic operas come and go, but the company at this popular house holds its own splendidly. A visit to Weber and Fields' is an important as seeing the Brooklyn Bridge or Grant's Tomb to strangers in town, and they go home happy after seeing Lillian Russell and the other players go through their very pleasing performance.

MINER'S BOWERS.—The City Sports drew good audiences throughout the week. This week, Miner's Bohemians.

MINER'S EIGHTH AVENUE.—The Rents-Santley company pleased the patrons immensely. This week, Rose Sydell's London Belles.

LONDON.—The Merry Maidens were as merry as ever last week. This week, The Knickerbockers.

OLYMPIC.—Fred Irwin's Big Show entertained large crowds of Harlem people. This week, Rents-Santley company.

NEWCOMERS ARE WELCOME.

It is always a pleasure to record the success of an act that makes its New York debut. In a great many cases, as Victor Moore would say, it is "back to the woods," as the goods are not up to the metropolitan standard. Will H. Armstrong and Madeline Holly, who tried Manhattan for the first time at Pastor's last week, are out of the "woods," and they need never return to the "tall timber" unless they feel like it. Their sketch, The Expressman, is genuinely funny and made a real hit. They received the endorsement of the patrons of the first-class houses in the West before coming to New York, not only in this act but in another called The Yacht, in which Mr. Armstrong, who is extremely versatile, plays no less than sixteen characters. Miss Holly is an attractive young woman and her talents are above the average.

BACK IN VAUDEVILLE.

Raymond and Caverly, the German comedians, who for several months were starred in the Far West in the various McNally farces originally written for the Rogers Brothers, winning great success, have returned East and reopened as vaudeville headliners this week at Keith's, Philadelphia, with the circuit to follow. They will remain in vaudeville for the rest of the season, but have not fully decided on their plans for next year.

SHEA BUYS CLEVELAND EMPIRE.

P. B. Chase sold the Empire Theatre, Cleveland, Ohio, to P. F. Shea, of Springfield, Mass., on Saturday last, and Mr. Shea took possession yesterday. The interested parties met in New York, and settled the matter in short order.

GREAT VAUDEVILLE AND MUSICAL SUCCESS.

Forrester's Studio, 138 Fifth Avenue, is daily receiving and coaching, with great success, applicants for opera, concert and vaudeville, and in every instance securing them engagements.

THE KNOCKABOUTS' LAMENT.

"This his ain't what it used to be, it's all gone to the bed; The way it's framed up nowadays, say, Cull, it makes me mad To see the brand new Rubes butt in and get through on their gall; There's people in the perch now we never knew at all. When me and me pardner first went in we knocked 'em all a twister, They'd bat their mits when we come on so hard they'd raise a blister. We ripped 'em all wide open with our dancin' and our singin'; We were the red hot knockabouts, McGiangin and McGilingin. We didn't do much talkin' stuff, but we had gags to lead; We used 'em in the female swingin' first part. They had our half-sheet poster up wherever they could stick it; The audience commenced to laugh before they bought a ticket. We'd ketch a week in any joint, 'most any time we'd choose, That's 'fore me pardner's pipes got bum and husky with the boose; I always finished with a row of slips, when I was abe, Before I broke me cocoa' doln' neck-falls off a table.

Still, we kept workin' right along, and doin' party fair,

"Till a fresh mark blew in from the East and filled us with hot air, He told us we were lobsters for laborin' in a slab, When we had just the stuff the Eastern managers would grab;

So we put this act together and tried it in the dump.

We got a New York openin' and went broke to make the jump.

But they put us on the programme next to Hokum's Headache Wafers; They lost our photographs, and spelled me name wrong in the papers.

When I asked 'props' to get some junk for this new act of mine, He was buildin' a house for some 'legit,' and hadn't any time.

They sent us on the roof to dress, and treated us like hicks;

I wonder that they didn't put us in with Woodward's seals!

We never started nothin', though, and didn't make no fuss, But waited 'round till half-past five before 'twas up to us.

I wonder if they thought that we could make the benches laugh?

The audience had all gone out to dodge the graftograph.

They pushed on a bunch of travel views to chase what few had stayed, And showed a lot of quimbo towns that no one ever played.

The orchestra all took a sneak, the piano stayed alone;

We had no drums to take the slaps, no cymbals, no trombones.

When I went on the main Gee said, "Now stretch your act, old sport,

And give us thirty minutes, for the show is runnin' short."

'Cause some 'legit' had cut his act; got soused, or full o' dope.

We had to stall ten minutes while they cooled the scoposcope.

I sprained my hip; me pardner got so hoarse he couldn't speak.

An', honest, Cull, we didn't get a wrinkle all the week!

I tell you, Budd, the gravy that we sling won't hog 'em now;

The dress-unit guys have got us skinned to death, 'most every how;

We'd better pack the 'flewey' quick, and jump a West-bound freight.

And get back to the 'Honkeytonks' before we break our plate.

The guys out there are swift to cop the ginger that we tell,

So, kiss the laughograph good-bye, and travel views—farewell!"

J. A. MURPHY.

HOUDINI'S EUROPEAN NOTES.

DORDRECHT, HOLLAND.

After the usual "red-tapeism" and passport searching, we managed to escape out of Russia. What a feeling of relief, after the Russian police had allowed us to leave the train in Alexandrovsky, which is the frontier, coming to Germany, by way of Warsaw; and right thankful to us to think that nothing had happened to transport us to Siberia. Many a "troupe" of prisoners had I seen marching on the streets, and all carrying their black bread and a pot to cook their beloved "chey," or what is known in English speaking countries as common "tea." Vodka, that you read so much about in Russia, is not supplied to prisoners. With all these merry (?) thoughts naturally, after you leave Russia, you feel as if you had, yourself, come out of some sort of a mild prison. We arrived in Berlin in good time, and managed to take in several of the theatres. At the Wintergarten Moto-Girl was the talk of Berlin, and can easily be classed as being among the hits of the September programme. Strongfort, whose name I accidentally forgot to mention in my last letter as being on the bill, is daily being run over by an auto to show how strong his chest is. Hickey and Nelson and Florence Moore were doing well. The Wintergarten is doing a packed-house business every night, and Marguerite, with her trained lions, is creating a lot of talk, this being the first trained animal show seen in Berlin in years. Every theatre and circus will have wild animals in their "draw." Schaman is heavily billing Herr Sooth and his twenty-three male lions. Circus Busch is featuring Miss Claire Heliot and her lions, the Apollo, some of Professor Leonidov and his wild panthers (I never heard of any tame panthers, except when Charlie Case talks about them), and the Zoo Garden actually has a school for wild animals. So if the Berlin public has not had the opportunity of seeing wild animals perform in twenty years; this season they can make up for lost time, as every wild animal show is being booked for Berlin.

At the Passage Theatre I saw the opening of Lona Barrison of the once famous Sisters Barrison. The police of Germany have prohibited the sisters from appearing together, or from using the name Barrison, so Lona Barrison is being heavily featured simply as "Lona." Her act is very clever, and she received a small carload of flowers the opening night. On the same bill I saw the copy of the Moto-Girl, called Moto-Mädchen. Well, of all the rascal copies, this is grand master of them all. The "Mädchen" was some skinny youth with his hands strapped to his waist, and with false hands flapping down his sides. A team called Clemense Brothers, who do a musical act, were also on the bill. I think that they half from America, for everything they do and say is real American. I have been over here so long that I can tell an American a long way off. At the Apollo Theatre Mildred De Grey is getting along very nicely. Herr Director Amberg, who is managing Miss De Grey, is busy all day booking attractions for different affairs in America, especially for the St. Louis Fair. Levin's brother, of Amsterdam fame, has joined hands with Herr Philipp, who is known in America from his having started in a German version of The Corner Grocery. They have opened what is known as "The Wolzogen Uebertite Theatre," changing the name of the theatre to "German-American Theatre," and will produce plays showing how the German behaves or misbehaves himself in America. They opened Sept. 1 to a big house, and got great newspaper notices. Acts booked at the Wintergarten, Berlin, for the month of October will lone one night's salary, for on Oct. 1 there will be given a "Grand Festival Dinner," of which only the celebrated musicians of the world will partake, for it is in celebration of the unveiling of the Richard Wagner Monument. The affair

VAUDEVILLE.

VAUDEVILLE.



If duels were fought
With rapiers of humor
And originality - what
A dexterous opponent
Such Russell would make.

"By long odds the brightest aid to vaudevillists is MADISON'S BUDGET. It is the source of nearly all the jokes and gags used on the vaudeville stage." —New York Journal.

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An annual book of stage comedy.
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Contains original parodies, monologues, sketches, opening acts and burlesques, Hebrew, Tramp and Irish specialties, comic poems, toasts and epitaphs, "Dutch Conversationings," besides hundreds of new gags, jokes and stories. One dollar per copy. Send all orders to JAMES A. MADISON, 104 Third Ave., New York City.

Price should be \$5.—SAM BERNARD. Full of bright parodies and funny sayings—ROGERS BROTHERS. A valuable publication for performers and others.—TONY PASTOR. Fine and dandy.—JACK NORWORTH.

A VAUDEVILLE FEATURE!

WILL H.

MAGDALENE

ARMSTRONG and HOLLY

Present THE EXPRESSMAN.

The funny fellow with the trunk."

SHORTY
and LILLIAN

De WITT

"One of the big hits of the bill was made by Shorty and Lillian De Witt. Little Shorty is one of those Lilliputian actors who does not depend upon his size for Laughs and the result is to his credit." —The Daily Times, Youngstown, Ohio. Nov. 2, 1903.

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GILLIHAN and MURRAY

Sweet Southern Singers and Talking Comedians, are still making good.

Detroit, Mich., this week, with Colonial. Cleveland, Ohio, to follow.

MORE TRUTH.

THOUGHTS are a thing that we all have. Every one is born with mother wit. And the boys that develop these organs are always a TREMENDOUS HIT.

P. S.—You didn't think it was in us, did you?

is being run by Herr Commerzienrath Leichner, and promises to be historical.

I met Ike Rose in Berlin, just on his way to Dresden, where Saharet opens for the month of September at the Victoria Saloon. Saharet has just finished a highly successful two months at the Marigny Theatre in Paris. For October and November she is to be the feature act at the Wintergarten, Berlin. Goldin, the magician, opened in Hamburg at the Hanse Theatre, and is meeting with big success. He is also to open at the Wintergarten for six weeks, beginning Oct. 2. Carl Ed. Polak, the well-known Berlin agent, has sold out his share in the "Looping the Hoop in a Motor Car," and has formed a company to purchase Circus Bush Building in Hamburg, where he will run variety performances. Smith and Doretto are in Breslau; will also open in Berlin for the month of October. I opened here in Dordrecht, Holland, instead of Groningen, as the Circus building was not finished, and will take ten more days. Imagine the principal circus in Europe not being able to finish their building in time, so we are compelled to work another town where the circus building is already built. In America there are few buildings where a large circus could give a full performance—that is, the buildings are large enough, but could the regulation circus hire them? A circus in Europe is a different affair from our American circus. It has its advantages, also disadvantages. The performers are all compelled to help build the ring bank, and all wear uniforms, when the doors open, so as to help the public to their seats. All hold "props," and very few have spare time. This refers to performers that are engaged by the season, and when an act is engaged simply for a large city, they only have to do their act, and then they are finished.

Harry Richards, the Australian manager, is in England, and is soon expected in Germany. As usual, all the agents are waiting for him with hundreds of acts. Happy will be those agents that have actors or "actresses" that will suit Antipodean audiences.

DRESDEN, SAXONY

After a tiresome trip of nineteen hours, we arrived here from Groningen, and on our journey we passed through Leipzig, where we met Lowell and Lowell, Salerno, and Morell and Evans, who were waiting for us at the "Bahnhof." So, having a full hour are the train left for Dresden, we had a small "American meeting."

Lowell and Lowell are in Prag for half of October, together with O. K. Sato from New Jersey. Morell and Evans open in Frankfort on Main at the Orpheum. Here in Dresden, at the Central Theatre, we are the only American act working, while at the Victoria Saloon, nothing of much importance is booked, the star being some German soubrette, who is heavily advertised, and whose specialty is singing songs that have "grippe" with the accent on the first syllable. How the police ever passed her songs along the line is more of a mystery to me than opening a handcuff. She rejoices in the name of Pepi Weiss. Her feature song, "Yetz Blinn Ich Ponolar," is a wonderful hit.

At the Wintergarten, in Berlin, the full programme is Saharet, Horace Goldin, Anna Danbury, Smith and Doretto, excentrix and America. Therese Rents, high school act; Three Luppos, "bar-actors" sometimes called triple bar performers; Moskwa Russian Sextette, the August Family of Jugglers, Mile. Van Lee, operatic selections; Smeau, the smallest acrobatic clown in the world; the Fair Ground Princess, and finishing with the moving pictures. At the Apollo Theatre, Berlin, the Willi Brothers are topping the bill with the opera, Der Liebesinsel, a close second. The Düsseldorf Apollo is known as one of the finest theatres in Europe, and the same can be said of the Central Theatre here. In Dresden, but all will kindly remove their headgear when mentioning Keith's Boston Theatre. In telling Manager Rottor of the Central Theatre, what a great institution Keith's million dollar theatre is in Boston, how the engineer appears in dress suit, and that the oil cans are plated with heavy gold, brassiere carpets on the floor, that every morning fresh cut flowers are put in the lobby, and informed him that the King's palace here in Dresden did not look so pretty, why he looked at me in astonishment, and wondered if it were all true. None of the theatres over here

look after the comfort of their patrons like Keith's or the other first-class houses in America, and so far, although I have spoken to a great many representative managers, none will make an attempt to see that their patrons obtain something for nothing. When you come into a theatre in Germany, or pay for checking your cane or umbrella, or overcoat; when you reach your seat and desire a programme, you will find that it has already been thrust into your willing hand, and the donor (?) of the programme is waiting with eagle eye and outstretched hand for the few pennings that the programme costs. Should you happen to have a lady with you, the lady will find a small comfortable foot stool placed under her "toes," and once again "Eagle Eye and Outstretched Hand" is on guard. When the performance is over, you start in all over again. "But it is the custom," and that is all you will receive for a reply.

It is also the custom here among managers to spoil their rivals' business, if it can be accomplished. The latest, "gescheitische," is to spoil the act of Moto-girls. Here in Dresden Director Tiemann, of the Victoria, fearing that the Central Theatre would book the original, at once engaged a copy act, which opened and closed the same night. It was an awful front, called "Electrical Poupee," exploited by Jean Priver. The act was hoisted and hoisted off the stage. In a conversation with the manager, Herr Tiemann, he said that his ambition was simply to spoil the act for Dresden. I have thought this thing all over, and will say for the German managers, that they could give points to their lawyers about the laws of Germany. In fact, all managers over here could pass a critical examination for the bar.

We will return by air line to Düsseldorf, and see who is billed. There are Susanna Schaefer, Antipodean sports, Irene La Tour with her doglet Zaza; Ten Ici Troupe of Japs, with their rainmaking mystery, and the Four Madcaps. S. Genna, the coming German humorist, is heavily billed. At the Central Theatre are Channing Johnson and Dean and You carries are featured. Otero and her company are touring Germany, playing one-night in all the principal cities. They play one-night here in Dresden, Oct. 8, and all the artists on the bill will not be able to work, but will receive salary for that evening, among whom yours truly can be counted, so as Berlin is only four hours away we will be away to the Kaiserstadt, and take a few looks at the Wintergarten performance. Conway and Leland are in Leipzig at the Kristal Palast. On the same bill are the Three Barowsky, who do a comic "Wood Cutters" act. This is quite a novelty, and if the youth in the act could be fixed to look over sixteen years of age, the act would be a wonderful thing for America. I have met several acts booked in America, and their "entire act" depends on the "under sixteen" member. How they will manage to wriggle past the Gerry Society, will take some diplomatic maneuvering on the part of the New York managers. The ballet master of Bude Pest, Holser, was arrested in Breslau; he has been looked for by the police for perjury, which he is supposed to have committed in a large lawsuit by the now deceased dramatist, Ploch, against the Management, Rens, which was on account of the well-known pantomime, Heegoland.

Fraulein Ariola Altheia has managed to capture a Baron Sigl Höber, in Russia, and she has advertised that they are engaged to be married Nov. 15, 1903, and that she will play her last contract in Germany Oct. 15, after which she will carefully pack away her costumes and music (perhaps she may call on them again who knows?) and retire. Good luck to you, Fraulein!

Moritz Bacha, the Berliner agent, has booked himself to the "Great Beyond," and his worldly troubles are at an end. He died in Berlin, Oct. 1, and is mourned, as he always had a cheery word for everybody. In my last letter I made mention of a party that tried to do "Loop the Loop" with a tandem, and as I read the account in a Hollandish newspaper could not find out who they were. I have received word from Frankfort that it was W. Barber, the well-known cyclist, and his lady partner was a Miss Brandon. After his attempt to ride the loop the loop on the tandem, the manager, Herr Dellar, manager of the Hippodrome in Frankfort, sued Barber for a "Conventional-strafe," a clause which is in all European con-

VAUDEVILLE.

VAUDEVILLE.

FILSON AND ERROL

IN THEIR LATEST AND GREATEST SUCCESS

"The BLACK CAT"

By Judson C. Brusie.

26 minutes of absorbing interest. An entire new theme. Positively nothing like it ever presented in Vaudeville.

PRESS EXTRACTS

Filson and Errol, who are well known Comedy Entertainers, presented for the first time on any stage the sketch entitled "The Black Cat," which is full of humor and pathos, all of which was fully brought out by these sterling players.—*Philadelphia Item*, Oct. 27, '03.

Filson and Errol have a dainty playlet called "The Black Cat" in which humor and pathos are cleverly mixed and which is considerably superior to the average sketch.—*Philadelphia Telegraph*, Oct. 27, '03.

Filson and Errol made their reappearance at Hyde and Behman's in a two act playlet entitled "The Black Cat" which is as odd as its title would suggest. It is somewhat out of the ordinary run of sketches, alternately veering from extreme pathos to extreme humor and allows a full play of the versatile powers of this gifted team.—*Brooklyn Citizen*, Nov. 2, '03.

"The Black Cat" is one of the best sketches that has been seen here for a long time. It was presented by *Filson and Errol*, who enacted their parts with such fidelity and truth that interest never lagged and the playlet was heartily enjoyed by all.—*Brooklyn Standard-Union*, Nov. 3, '03.

HYDE & BEHMAN'S THEATRE, Henry W. Behman, Manager.

Brooklyn, November 7, 1903.

Filson & Errol.

Dear Sir and Madam:—I don't think we will keep the house open as late as May 23, therefore cannot give you any decided answer. I am sorry you have no open time in April, as I would like to play your act, "THE BLACK CAT," again this season. It is a new and novel idea and certainly pleased our audience as well as myself.

Yours respectfully, HENRY W. BEHMAN.

Address *FILSON* and *ERROL*, Hotel Jefferson, East 15th St., New York.

THE PRIVATE SECRETARY OF VAUDEVILLE.

HAL GODFREY AND CO.

Presenting A VERY BAD BOY, by Arthur J. Lamb.

This week, Orpheum Theatre, Omaha, Neb.

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LAUDER and STANLEY

MARION

In their Refined Comedy Sketch,

DETAINED ON BUSINESS.

"Lauder and Stanley have become Vaudeville headliners by the presentation of their artistic comedy sketch, Detained on Business."—*Boston Herald*, Sept. 30.

This week, Music Hall, Lewiston, Maine.

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Address all Agents.

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HASKELL'S TIPS, No. 8.—If you go, you are going, and when you are going, go, and if you don't go you are gone—says that rascal.

LONEY HASKELL

Last week played my fifth return date at Proctor's, Newark—watch the returns. No matter who was elected Vaudeville will still reign supreme.

This week, back again, Proctor's 23d St. Nov. 16 and 30 open.

A Tremendous Hit with the GREAT ORPHEUM SHOW.

ED. F. REYNARD

And his Famous Mechanical Figures, Presenting an act written by Mr. Wm. H. Greasy. TAKING FIVE AND SIX CURTAIN CALLS AT EVERY PERFORMANCE.

"ED. F. REYNARD, ventriloquist, brought the biggest and most interesting act of its kind ever seen in this city."—Cleveland Correspondent, New York Clipper.

Two Hebrew Comedians,

HOEY AND LEE

Who have the brains to write their own parodies; also the voices to sing them.

This week, Portland, Maine. Next week, Mechanics' Hall, Salem, Mass.

Address WM. MORRIS.

J. A. Murphy AND Willard

ELIZABETH

Chestnut St. Theatre, Phila., this week. Keith's Union Square, next. "Have a Doughnut?"

6 MUSICAL CUTTYS 6

—Brothers and Sisters—

The World's Greatest Family of Instrumentalists.

Proctor's, Newark, Nov. 9; 23d St., Nov. 16; Albany to follow. At each the headliner.

WM. CUTTY, Mgr.

Per address, 237 W. 120th St., New York.

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WM. CAHILL

"Real Irish wit and humor."

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Minstrel Juggler---Plus the Pick.

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JOSEPH TURNER, Manager.

Write for English, French and American stage Money.

tracts with such obligations and by law held him responsible for making that as the act was given he would receive a large sum of money. He being unable to speak German, with the exception of "zwei beer" (and sometimes this was of no value in court), entered the court with an interpreter, and proved to the satisfaction of the learned (?) judges that the "Loop" was his working tools, and there is a law in Germany which forbids you to take away a man's working tools. As the law does not state whether a "Loop" is a tool or not, Herr Director Deller was forced to release his concurrent grasp on the "Loop," and Captain W. Shave—I beg pardon—I mean Barber walked out with his "Loop" free. He opens with Circus Carré in Bremen, Oct. 10. The manager trying to see Barber for money, after his perilous experiment, reminds me of the case Harry Castello had years ago with a small show, of which I have the honor of being a member. It was in a Wisconsin town, and while he was doing his trapeze act, the rope broke, and Castello fell twenty-four feet into the audience. Luckily the audience saw him coming and managed to be out of harm's way when Castello arrived. He broke his shoulder blade, also four of the seats. While in the hospital, Mr. Tap, town manager, paid Castello his salary, but charged him for four new seats that he was forced to buy in place of the ones that were so foolishly broken in his hurried flight to Mother Earth or "Father Seats."

George Warren, a native born American, is in Germany looking for attractions for his circus in China and Japan. He has spent over 8,000 marks for animals for his menagerie. Carl Edward Pollak has sold his interest in the "Hooping the Hoop," and will once again stick to his agency business in Berlin. He carried away from Dresden over 100,000 marks worth of contracts from Central Theatre alone. I was pleased to note that there are two Pollaks in Berlin, one is Carl Ed. Pollak, Mitterstrasse 36, while the other is Max Pollak, Friedrichstrasse 155. They resemble each other, but have different methods of doing business. Carl Ed. is the man that booked me in Germany. Max Pollak is the man that was connected with Walters, of the Orpheum circuit years ago. I simply write this, as so many mistakes are made in taking one for the other.

Das Programme, the official newspaper of the German Artists' League, calls attention to all artists making contracts with Harry Richards. To look out for two points, which are not in your favor, one is that you should state that you shall not lose more than two weeks after you land in Australia, for it has happened, and can occur that you will lose seven or eight weeks' time and salary. Also in mentioning baggage and fares, it is best to state how much baggage, for they say the management say that baggage means hand-baggage, which can be carried. So write in your contracts "all fares paid from one city to another, and all baggage paid: stage apparatus as well as hotel luggage." I have simply translated the above explanation from *Das Programme* dated Oct. 4.

It was reported that Eugene Fougner was murdered in Aix-les-Bains, and all her diamonds stolen. This is not the Fougner that is so well known in America, but her cousin, bearing the same name. She was strangled to death by having a large napkin tied around her neck, while her maid was found bound and gagged. The amount of jewelry stolen is said to be worth close onto 250,000 francs.

Have just received a letter from my friend, George Hackenschmidt, telling me that he is going to wrestle "for keeps" with the giant Greek, Nourlak. The contest takes place in London at the Oxford Music Hall next week, and whoever wins will know that he has been wrestling, in every sense of the word, which according to a few lexicographers, means "to twist by force." Knowing the feeling that there is between the two men, there will be a chance to make the word "wrestling" have new meanings when they have finished.

HARRY HOUDINI.

VAUDEVILLE IN LONDON.

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER
SQUARE.

(Special Correspondence of *The Mirror*.)

LONDON, W. C., Oct. 24, 1903.

The Counsel for Defense is a sketch produced at the Middlesex this week by Lee and Bentley. It is laughable, but some of their humor is risqué and might require a lot of "defense" to clear away an accusation of suggestive jesting. American performers on this side should be careful above all things to give a clean slate.

Edward Doyle, the American juggler, made his first appearance in London at the same hall and was compelled to respond to five encores. He made an instantaneous hit. His many American friends in London remembered him with telegrams and letters on his first night's success.

I understand that Marion Winchester is having some difficulty in breaking with George Edwards, to play certain good vaudeville engagements. However, Mr. Edwards has permitted her to go to Paris on condition that she returns directly she has finished. Her parting with the act will be a sad one, I should imagine. Still London is also a happy town, and she is not likely to forget her triumphs here. Last Saturday I saw Daisy Mayer, the coon singer and dancer, at the Palace Theatre, West Croydon, and I was pleased to see that she is still a big favorite. She plays at Birmingham, in the Gaiety, this week, and from all reports continuing her successes there. She leaves for Amsterdam shortly, having to open at the Rembrandt Theatre there on Dec. 16. She stays on the Continent till Easter, when she returns to America, expressing at the same time deep condolences with his widow.

RIVONOC.

weights. Darby held the previous record, with fifty-eight feet.

Lee H. Carroll and Maude Elton, who made their first appearance in England this week at the Grand Theatre, Clapham, caught on at once.

Their specialty is original and exceedingly funny. I can see good bookings for them ahead.

"Hiawatha" is being played this week as a selection at the Alhambra, Hippodrome, and other halls. It is described here as "the mad melody which will not stop."

RIVONOC.

OCTOBER 31, 1903.

American humor is spreading fast over the London music halls, for with R. G. Knowles on the Stoll tour in the suburbs, Mike S. Whalen at the Oxford, and George Fuller Golden to shortly appear at the Palace, the Alhambra is following the good example by having Frank Lincoln delighting their audiences as ably as he has done before. Considering the fact that the Alhambra is one of the theatres which depend so much upon their ballets to attract the public, it is quite a feather in Frank Lincoln's cap that he is able to obtain a return engagement there so soon.

English managers are exceedingly fond of striking the eye by attaching the prefix "American" to every sensation that they wish to boom in their music halls. Theatregoers are quite accustomed to seeing American cycling teams, American pickaninnies and American bioscopes. The latter specialty is, however, doing credit to the States, for the Alhambra pictures are showing some very interesting views.

The Ritchie Duo are finishing at the Alhambra this week, and I am pleased to say that they have improved their act wonderfully—so much so that they are scoring quite a big hit at a neighboring hall as well.

The Streator Zouaves have opened the way over here for several other smart military acts. At the Oxford Captain Bevan presents the New York Zouaves, who are wonderfully clever. I attended a rehearsal the other day of another lot of zouaves, which promise to make a hit at the Alhambra, Brighton, next week. These consist of a number of clever girls, who are drilled by Captain Kellar to also do a lot of storming. Still they ought to do it well, for ladies are adepts at storming.

Philip York gets a strong bill together for the Tivoli, and I really think that George Robey's humor would take very well in America. He hits upon time very original subjects for his songs and patter. On the same programme Billy Farrell makes the audience laugh with his coon jokes while his dancing goes down well. He was formerly of the team, Billie and Willie Farrell, known in the States.

I ran across Miss Barber, who was the first to introduce a lady cyclist "looping the loop" on this side. She tells me that she has had some narrow escapes while performing, but seeing that she is a Barber, there is nothing remarkable in that. The craze for sensational performances induced a Frenchman last week in Berlin to attempt "looping the loop," standing inside the tire of a wheel. Experiments had been made with the tire only. In most of which the tire jumped off the track. He invited a number of people to witness his first attempt to perform the feat. The hall was darkened, and strong lights were thrown on the track. The performer was strapped to the tire, and at command the wheel flew at a terrific speed, finally landing in the net safely. On being released he seemed dazed at first, and his eyes were very bloodshot, but otherwise he had come to no harm. I consider it was the acme of foolhardiness.

I join my regrets with Edward Doyle, Johnson and Dean, and others, who I understand have contracts with the Apollo Theatre, Vienna, but that have now unfortunately fallen through because the house was burned down recently. Their turns undoubtedly would have brought down the house, but this was sooner than they expected. The whole thing must be a great loss to Ben Tieber, the proprietor, and I sympathize with him.

Signor and Madame Borelli have been appearing at the Standard Music Hall this week. They are clever artists, both being cultivated musicians in every sense of the word. I was pleased to see their act was well appreciated. From across the seas I had a report that W. C. Fields, the eccentric juggler, opens at the Opera House, Melbourne, Australia, on Nov. 2. He ought to make a big hit there, for the fact that he went so well at the Hippodrome here is a passport for anywhere.

Frank and Jessie Latona are entertaining the Empire audiences in Johannesburg, South Africa, with their humor in music. Sam Elton is appearing at the same hall.

By the bye, I have heard some news from Frank Turner, who has produced Turner's pickaninnies and some other good specialties that will be of use to American artists who are contemplating accepting South African engagements. He says that living over there is so expensive that it really leaves too little margin for performers to make it worth their while to go so far from their native land.

Carroll and Elton salled last Wednesday, expecting to return in the Spring to fulfill some good contracts.

The American vaudeville world here were very grieved to read of Joseph Da Costa's death in America, expressing at the same time deep condolences with his widow.

RIVONOC.

'KEITH'S PAWTUCKET THEATRE.'

The Keith Circuit was enlarged last week by the addition of a new house in Pawtucket, R. I., which compares very favorably with the other houses controlled by Mr. Keith. The construction and decoration were carried on under the personal direction of E. F. Albee, who is never more at home than when he is at work of this kind. The new house reflects his good taste in every way and adds another feather to his cap.

The outer lobby is richly decorated in old wine-color striped vion. The ceiling is paneled in rich relief work, painted in old ivory, with green tints. The outer reception room has walls of a dark green with stereo relief, paneled with old rose and carpeted with a Turkish rug. The furniture is of solid, unpolished mahogany in rich red leather. The electric fixtures are a special design and are not on the market. The Du Barry room is as exquisite as anything of the sort in this country. The walls are hung with Rose Du Barry silk, relieved with ivory and gold. The furniture is Louis XV style in gold. The walls of the auditorium are hung with cardinal velvet, paneled with dark green and trimmed with gold moulding. The ceilings are light cream, artistically frescoed with pretty figures. The boxes are very elaborate in design and are hung with rich red silk damask. The painting over the proscenium arch is a reproduction of a famous work called "The Dance of the Muses," and is 44 by 14 feet in size. The chandeliers, drop curtains and other accessories are in keeping with the rest of the house, and it is evident that no expense was spared in order that Pawtucket might have a theatre of which the city may be justly proud. The smoking rooms are elaborately furnished, and the ladies' retiring rooms are fitted up very attractively.

On Saturday evening, October 21, the house was thrown open for the inspection of five hundred invited guests, who were loud in their praise of the liberality of the management. The opening bill was headed by Holdin's Manikins, and Will H. Murphy and Blanche Nichols in The Bifurcated Girl were a special attraction.

DAN DALY AS A HEADLINER.

Dan Daly has been secured by M. S. Bentham for a season of fifteen weeks in the best vaudeville houses. For several months past Mr. Bentham has been dangling a very tempting salary before Mr. Daly's eyes, but the deep-voiced comedian looked at the offer askance until a few days ago, when he finally consented to entertain the patrons of the continental houses with a specialty embracing some of the characters he has made familiar in big productions. It is said that his salary will be in the neighborhood of \$1,500 per week. Hyde and Behman's Theatre, Brooklyn, has been chosen as the scene of Mr. Daly's debut, which will occur on December 7.

THE NEW YORK DRAMATIC MIRROR

VAUDEVILLE.

JOE MYRA BUSTER KEATON

This week, Cleveland, Empire Theatre; Youngstown, O., Park Theatre, to follow. Open, December 25th.

EDDIE SHAYNE, Western Rep.

VAUDEVILLE.

There was a kid from Norway.
Could light a match always.
In a can of beans.
Way out on the green.
We found his step sister and Goliath.

way.

JO PAIGE SMITH, Eastern Rep.

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MAGICIAN.

Introducing his celebrated trunk act, the secret of which has never been discovered and is the talk of every hill.

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THE AMERICAN DUTCH GIRL.

The New Act, and personally designed and invented (\$20,000 automobile), is one big success.

2 Years Held Booked in England's Leading Houses.

Permanent address, WARNER & CO., 20 Wellington St., Strand, London, Eng.

ZELMA RAWLSTON.

New act a tremendous hit last week at Chase's, Washington. An ovation at every performance.

Refer all managers to Mr. Chase or Miss DeWitt.

NOV. 16 OPEN.

134 West 46th Street, New York.

THE BLACK CAT PRODUCED.

Al. W. Wilson and Lee Errol presented for the first time in this vicinity last week at Hyde and Behman's Theatre in Brooklyn their new playlet, *The Black Cat*, written especially for them by Judson C. Brusie. Mr. Brusie has supplied these clever players with a vehicle that suits them better than anything they have ever had, and it is played by them with the true comedy spirit that has always characterized their work. The piece is amusing, but there is a serious vein running through it that lends an added charm. The sketch is original in theme and treatment and is bound to add to the splendid reputation already made by its talented interpreters.

MAUDE ALLISON TO STAR.

Maud Allison will be put forward as a star next season in a comedy-drama of Western life called *Minnie from Minnesota*, written by John Allison, and founded upon the vaudeville sketch of the same name now being used by the Allisons in vaudeville. Miss Allison will be seen in the Swedish character that she has made familiar, and there will be several thrilling scenes as well as plenty of comedy. The piece will be elaborately mounted and will take to the road about Sept. 1, 1904.

M'CONNELL IN MONOLOGUE.

William McConnell will have another try at vaudeville. He will use a new version of the monologue originally presented by Minnie Dupree and in which she was very successful. The lines and ideas have been arranged to suit the character Mr. McConnell will impersonate. He is having the benefit of Miss Dupree's coaching at his rehearsals.

VAUDEVILLE JOTTINGS.

Effie Pearl Smedley, who plays the "little mother" with the Smedley Sketch Club, will hereafter be known professionally as Effie Smedley Arthur.

Mr. and Mrs. Swickard have just finished a most successful three months' engagement in Johannesburg and Cape Town, South Africa, and will commence their tour of Great Britain in Belfast, Ireland, on Nov. 9. They will not return to the United States until April 1904.

The Four Mortons and George W. Day were stopping at the same house at Pittsburgh. Sam was proudly holding the strongest one for inspection and the proprietor of the hotel was admiring the pretty little infant. "So this is the new baby?" said he. Then, turning to Clara, he exclaimed, "My, how you have grown! And this is the son, I presume? Well, well, how much you resemble your father!" (saying Day's hand). Day felt very much embarrassed while Sam was wondering what it all meant.

Scoti and Violin Allen, who twined hands June 1, have worked continuously since that time, playing the Sharpe circuit of parks and the Kohl-Castle circuit. They are now on their second week of the Orpheum circuit, and announce that they are booked solid until April 4. Mr. Allen is now working on their new sketch, *The Twin Flats*, and expects to have it ready for next season. He declares that he will have a sketch that will be a sensation, and has copyrighted the entire act.

Nan Collins, who has been playing in The Silver Slipper, is busily engaged preparing a sketch for vaudeville that will be constructed on entirely novel lines.

The Althea Twins will leave New York for San Francisco on Nov. 11, having been engaged for the Fischer Stock co.

The new vaudeville theatre at Tacoma, Wash., was announced to open on Nov. 5.

Carrie Bowman is one of the lucky members of the Weber and Fields co. this season. She was called up at short notice to fill one of the co.'s seats, and immediately proved to the management that she had achieved. Her seat dancing has caused much favorable comment.

The members of the Montana Outlaw co. gave an entertainment in the prison at Jackson, Mich., on Oct. 29. The Gabriel Brothers, "Kid" and "Jim," rode their own bucking broncos around the jail yard, and afterwards a vaudeville entertainment was given in the chapel, in which the following took part: John Morris and Alice McDowell, Charles Lawrence, Willard Howe, Teddie Roberts, W. Al. Clark, Hugh Cannon, Helen L. Wardie, and Bathsheba and Russell. There were 706 prisoners present, and the co. was cheered to the echo. Warden Vincent, of the prison, was most courteous in his treatment of the performers, who enjoyed his hospitality to the utmost.

Sydney Grant has resigned from The Fortune Hunters and is once more delighting the patrons of the vaudeville houses with his stories and imitations.

The Music Hall in Lewiston, Me., has been made into a vaudeville theatre and opens this week with Charles Leonard Fletcher as the feature.

Miss Thomas Gillen (Hattie Stewart) had a birthday party at her home on Oct. 29. Her guests had a most enjoyable time. Among those present were James L. Barry, Mr. and Mrs. B. C. Hart, Mr. and Mrs. Andrew Barr, Carrie Ezier, Josette Webb, Tom Kelly, Lew Morton, Louis Hess, and many others. Mrs. Gillen received a handsome pair of diamond ear-rings from her husband, and a number of other presents.

Dorothy Neville continued to meet with much success in presenting her monologue this season. She has received many flattering press notices for her clever work.

Al. Lawrence is booked until June 27, 1904, in the best vaudeville houses. When his season is over he will rest on his farm until it is time for him to sail for London, where he has been booked at one of the principal music halls for a period of eight weeks.

The name of Lillian Burkhardt's new playlet is *The Santa Claus Lady*. It was written by Marion Short and Miss Burkhardt, who gave the matter much thought and expended a great deal of hard work upon it. The new sketch is one of the features of Bill at the Keith's theatre.

Daniel J. Fingleton, the clever author-comedian, has gone into vaudeville with an original Irish monologue that is said to be the best of its kind since the days of the late lamented J. W. Kelly. Mr. Fingleton is a gentleman of education and refinement, and there is not the slightest doubt that before audiences that appreciate true Irish wit, he will have a success that is an essential part of it.

He was born in Ireland, and has a richly deserved. For several years past he has been writing sketches, many of the known monologists with original material, and the news that he has decided to offer his thoughts to the public at first hand is indeed welcome.

Zelma Rawlston made her first appearance since her

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Tom Nawn in Pat and the General basis at the Chicago Opera House this week. Others are Frank Bush, Angie Norton, Nugent and Fertig, Hanley and Jarvis, and Russell and Ladd. The Jugglers, the Ringers, the Fluffy Trio, Alcide Capitaine, Mr. and Mrs. William Robyns, Alice Raymond, Carrie Scott and Stuart Barnes.—Haymarket: McIntyre and Heath, Elizabeth Murray, Merian's dog actors, Ed Reynard, Moore and Littlefield, Melan Trio, Alberto and Miller.—Clark Street Museum: Crawford and Devine, Jessie Bertrand, Bertrand and Randolf, Paul Jack's, Tiger Lillies and Mr. and Mrs. James Cooper, Morrissey Sisters, Clarence Wilbur and co., Howe, Berry and Walters, Julia Netra, Eddie Estus, Tom Robinson and Louise King.—Trocadero: Gay Morning Glories and Mario-Bunnah Trio, Cooper and Devere, Scott and Wilber, Reynolds and Watson, Vito and Hastings, George Horowitz, Honeymooner, Vito Shilstone, etc.—It is another first-class bill at the Olympia last week, and hits were made by Moore and Littlefield in Back to the Woods; Ed F. Reynard, Elizabeth Murray, Merian's dog actors, Melan Trio, and McIntyre and Heath. It was Moore and Littlefield's and Merian's dogs that first appeared in Chicago, and Merian's dogs great to see at opening night at the Chicago Opera House. Mr. and Mrs. Mark Murphy made fourteen hits with Why Dugan Score Off. Others who made hits were Kennedy and Rooney, Billy Clifford, Stanwood and Morton, Swan and Bamford. Swan and Bamford are going to Europe next year for a long engagement, beginning at Leeds, Eng.—W. C. Fields' new Paul Draper, Lincoln, Grant and Lee's "Song has made good whenever I'm Barely Livin'" made good whenever sung here. O. L. COLBURN.

BOSTON, MASS.—Keith's has one sort of an entertainer to head his bill totally unlike anything that it has ever given before. The leading feature of the week is Dr. Carl Louis Perin, the palmetto, who has formerly been in the city and is now considered by the society as the No. 1 hand. He is seen from the stage, and the decorations and other jewels of the artist are displayed in the foyer. The other cards are Milton and Dolly Nobles, H. J. Jose, Musical Dale, Girard and Gardner, Charlie Case, Johnson and Wells, the Barretts, John J. Desmond, Armstrong and Wright, Reed and Shaw, Galetti's dogs, and the biograph.—Waldron and Bryant's dogs and burlesques are the specialties. The High Rollers, the savagasques are at the Lyceum.—Charmion continues the leading feature at the Howard Atheneum. The other features are Roberts, Hayes and Roberts, Baker and Lynn, Julie Humes, Smith and Bowman, Crolius and St. Alva, Robbins and Trennan, May Leon, Smith and Devane, Annie Southard, Morrison and Berwick, and the burlesques on Quick Action.—At Austin and Stone's the vaudeville features are the Morrisons, Lillian Burdell, Spedden anderson, Ruth and Neida, Manning, Mills and Manning, Beck and Ryeford, Raymond and Vack, Ruth Carnold, Dilks and Dilks, Lorimer Sisters, the Haskell Duo, and Bijou Florettes.—Item: Frederick W. Rivers, the South Boston boy, whose songs are well known, is reported to be engaged to marry an heiress of Mobile, Ala.

PHILADELPHIA, PA.—At Keith's New Theatre 9-14 there is a big anniversary week bill. This house opened Nov. 10, 1902, and has been enormously successful. The Eight Vassar Girls in a spectacular act, Adolph Zink, Cole and Johnson, Julie and Ella Garrison, Taffy's dogs, Four Welsons, Al. Lawrence, Ossy and Dilmo, Wilson and Davis, the Latells, John Kornell, Murphy and Willard, Maxwell and Kornell, and Hennings and De Vore, make up the bill.—Keith's Bijou 9-14 has Ned Waghorn's Minstrel Miners, who made a big hit for two weeks at Keith's New Theatre; Wilfred Clarke and co., Zeno, Carl and Zeno, Raymond and Caverly, Winona and Banks Winter, Billy Johnson, Lawson and Namon, Pafot, O'Rourke and Burttette, the Ushears, Mortimer Bassett and co., De Vore, etc.—The Trocadero 9-14 the Merry Maidens give a lively performance. Knickerbocker Burlesques 16.—The entertainment at the Lyceum 9-14 is supplied by Phil Sheridan's City Sports, London Belles 16.—Arch Street Museum shows 9-14 Arnold and Gardner, Arthur Walling, Morgan and Crane, Gordon J. McRae, Gaudet and Rose, Charlotte Coates, the D. Muths, and the choreograph. S. MCKEEEN BROWN.

TORONTO, CAN.—She's (M. Shee, mgr.): Dan Lester's bill included Wadie and Minnie, Edwin Laties, Pauline Moran, Girard and Gardner, Ziska and King, the Lavitts, Yorks and Adams, and the kinograph. Big business 2-7 with Mason and Masette, Eddie Mack, Mr. and Mrs. Parker Fisher, Sailor and Barberette, Adams Trio, Pastry Rice, Charles T. Aldrich and the kinograph. Week 9-14 McMahons' Watercolor Girl, Goss, Goss, Goss, Misses Mabel, Robert, J. J. Sawtelle and Duffy, Tony Wilson and Amrose, Oatlin and Otto, Charles Kenna, and the kinograph.—Star (F. W. Starr, mgr.): The Eagle Burlesques had packed house Oct. 26-31. The World Beaters were popular 2-7. JOLLY WIDOWS 9-14. STANLEY MCKEEN BROWN.

KANSAS CITY, MO.—Another good bill at the Orpheum 1-7 drew the usual large audiences. Frederick Bond and co. in My Awful Dad were the headliners and the top position for Justice, Arctic Bear, Georgia Brown, and Ethel Leslie lost excellent support. Leon, the illusionist, was highly entertaining. John Le Claire's comedy juggling act scored quite a hit. Others were Bryant and Saville, Joseph Newman, Rio Brothers, Charles Ernest, and Arnes Mahr, all of whom were well received. For 8-14: Paxton's Art Studio, French Redding and co., Faust and Sonnen, Elmer and Rosalie, Alfred Arveson, Pantzer Trio, and Custer and Terre. D. KEEDY CAMPBELL.

HARTFORD, CONN.—Poli's (F. Z. Poli, mgr.): The extraordinary business that has characterized this theatre from the opening still continues. At the opening matinee 2 over 2,400 seats were sold and women as well as men stood up two rows deep. The bill week 2 included Patching Brothers, Ernest, John Norwott, Grand Opera, Trix and Louise Dresser. The bill week 9 is Klein, Ott Brothers and Nickerson, Mr. and Mrs. Gardner, Crane, Blockson and Burns, Press Kidder, Dick and Alice McAvoy, W. J. Thompson, and the Allisons. H. DUMONT.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, res. mgr.): The houses of the bill 2-7 were divided between the Raye, Cram and Davine, and the Burlesque bill and the burlesques. The Burlesque 9-14, Barker—Leicester on Fisher and Carroll, Marvellous Merrill, Roberta and Wilfredo, Mr. and Mrs. Jimmy Barry, Ruth Rendall, Nona Bayes, Thred Mitchell, Bean and Hamilton, Howard and Harris, Bates Musical Trio, Max Ritter, and Rooney Sisters.—Westminster (George H. Bitcher, mgr.): Large houses saw the High Roller, 2-7, and the Electra. JANE MARLIN.

NEW YORK, N. Y.—The Bon Ton (Thomas W. Dinkins, mgr.): The Transatlantic Burlesques opened 2-7 to fine business. The singing contingent is fair. In the show are Ben Jensen, Kine and Gottsch, Mitchell and Cain, Farrell-Taylor Trio, Jimmie Wilson, Billie Dazie, Harry Le Clair, Zelma Rawlston, Binn, Bomm, Berr, and the vitraph. The bill 9-14 presents Johnny and Emma Ray, George W. Day, Jessie Couthout, Moutross Troupe, Columbian Trio, Eddie Mack, A. D. Robbins, and the vitraph.—At the Lyceum the Cracker Jacks present burlesque and vaudeville. Week 9-14 the vanity girls Extra-gang co. Williams' Imperials 12-14. JOHN T. WARDE.

CINCINNATI, O.—The Cincinnati offered a well balanced bill of more than usual merit 1-7. Captain Webb's solo attracted more attention than any other feature. 1-7 Dorothy Neville in a fresh and pleasing monologue, and The Heavenly Twins, by Ruth Thompson, seated heavily. The Armenians-Tite Troupe from Europe treated a decided novelty. Others were Madeline and Curtis, the Three Kentons, John Rose, and Lawson and National. Victoria Dauntless Duchess co. was at Peacock's 1-7 and played to capacity. H. A. SUTTON.

ALBANY, N. Y.—Preston's (F. F. Preston, mgr.): Big houses ruled week 2. Dolan and Lenhart made a hit. Others are Gaspar Brothers, the Merrillis, Musical Thor, Hoffman and Pierce, Frank Mayne and co., and Hill and Hill. Business excellent.—Arcade: Netello Delako, Baird and Start, McBride and Whitehead, and Bert Vincent. This little theatre is fast working up a regular and paying attendance. CHARLES N. PHELPS.

ST. LOUIS, MO.—The bill at the Columbia 2-4 was headed by Tom Nawn and co., who presented Pat and the Genii. Other good numbers were Frank Bush, Nugent and Fertig, and Angie Norton. For 9-15: Robert Hilliard and co., the Four Nighttons, Lew Hawkins, Dillon Brothers, Henri Humberty, the Musical Westons, Flo Adier, Hodges and Lauchmire, Juggling Jordans, Bert Lennon, Mr. and Mrs. Wright, and the kinograph. J. A. NORTON.

INDIANAPOLIS, IND.—Grand (Shaefer Zeigler, mgr.): Excellent bill 2-7 included James J. Morton, James and Sadie Leonard, Carl W. Sanderson, McKinney and Primrose, la Carmontella, Clarice Vance, Fluffy Trio, Alcide Capitaine, Mr. and Mrs. William Robyns, Alice Raymond, Carrie Scott and Stuart Barnes.—Haymarket: McIntyre and Heath, Elizabeth Murray, Merian's dog actors, Ed Reynard, Moore and Littlefield, Melan Trio, Alberto and Miller.—Clark Street Museum: Crawford and Devine, Jessie Bertrand, Bertrand and Randolf, Paul Jack's, Tiger Lillies and Mr. and Mrs. James Cooper, Morrissey Sisters, Clarence Wilbur and co., Howe, Berry and Walters, Julia Netra, Eddie Estus, Tom Robinson and Louise King.—Trocadero: Gay Morning Glories and Mario-Bunnah Trio, Cooper and Devere, Scott and Wilber, Reynolds and Watson, Vito and Hastings, George Horowitz, Honeymooner, Vito Shilstone, etc.—It is another first-class bill at the Olympia last week, and hits were made by Moore and Littlefield in Back to the Woods; Ed F. Reynard, Elizabeth Murray, Merian's dog actors, Melan Trio, and McIntyre and Heath. It was Moore and Littlefield's and Merian's dogs that first appeared in Chicago, and Merian's dogs great to see at opening night at the Chicago Opera House. Mr. and Mrs. Mark Murphy made fourteen hits with Why Dugan Score Off. Others who made hits were Kennedy and Rooney, Billy Clifford, Stanwood and Morton, Swan and Bamford. Swan and Bamford are going to Europe next year for a long engagement, beginning at Leeds, Eng.—W. C. Fields' new Paul Draper, Lincoln, Grant and Lee's "Song has made good whenever I'm Barely Livin'" made good whenever sung here.

OMAHA, NEB.—The bill at the Creighton Orpheum week 1 is as follows: Week 1 and Week 2: Almont and Emily Lytton, White, etc.; Week 3: Almont and Emily Lytton, White, etc.; Week 4: Almont and Emily Lytton, White, etc.; Week 5: Almont and Emily Lytton, White, etc.; Week 6: Almont and Emily Lytton, White, etc.; Week 7: Almont and Emily Lytton, White, etc.; Week 8: Almont and Emily Lytton, White, etc.; Week 9: Almont and Emily Lytton, White, etc.; Week 10: Almont and Emily Lytton, White, etc.; Week 11: Almont and Emily Lytton, White, etc.; Week 12: Almont and Emily Lytton, White, etc.; Week 13: Almont and Emily Lytton, White, etc.; Week 14: Almont and Emily Lytton, White, etc.; Week 15: Almont and Emily Lytton, White, etc.; Week 16: Almont and Emily Lytton, White, etc.; Week 17: Almont and Emily Lytton, White, etc.; Week 18: Almont and Emily Lytton, White, etc.; Week 19: Almont and Emily Lytton, White, etc.; Week 20: Almont and Emily Lytton, White, etc.; Week 21: Almont and Emily Lytton, White, etc.; 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CONTINUATION OF FIRM NAME.

FILED OCTOBER 12, 1903.

KENO, WELCH & MELROSE.

William De Forest, Thomas Welch and Elmer De Forest under the firm name of Keno, Welch and Melrose has been dissolved by mutual consent, and the said Copartnership transacted business in the State of New York for not less than three years.

Now therefore pursuant to the provisions of the Partnership Law, We, Thomas Welch, whose place of abode is No. 361 Third Avenue, Manhattan Borough, New York City, and Joseph Green, whose place of abode is No. 200 East 14th Street, Manhattan Borough, New York City, and Max Montrose, whose place of abode is No. 209 East 14th Street, Manhattan Borough, New York City, do hereby certify that we continue the use of said firm name of Keno, Welch and Melrose and that our place of business is located in Manhattan Borough, City, County and State of New York.

Dated New York, Oct. 10, 1903.

STATE OF NEW YORK, ss.

COUNTY OF NEW YORK,

On this 10th day of October, 1903, before me personally came Thomas Welch, Joseph Green, and Max Montrose, to me known and known to me to be the individuals described in and who executed the foregoing certificate, and severally acknowledged to me that they executed the same.

[SEAL]

JOHN STICH, Commissioner of Deeds for the City of New York.

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JOSEPH GREEN
MAX MONTROSE

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THREE ALEXANDER BROS. and JAMES B. BRADY.
The Alexander Bros. and James Brady in songs, dances and musical specialties, were exceptionally good.—*New York City Press.*

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Living Prototypes of World's Famous Men

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"A FISHERMAN'S LUCK."

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Written by

W. W. PROSSER, - Columbus, Ohio**LONDON "MUSIC HALL,"**

The Great English Vaudeville Paper—Weekly.

461 STRAND, W. C.

ST. LOUIS.—*Gertrude Coghlan in The Queen of Sheba*.—(Continued from page 1.)

ST. LOUIS.—**OPERA HOUSE** (Gardner and Miller, mgr.): The Wind Across the Sea Oct. 26; good audience. *The Girl on the Sea* 26; very good house, with Gertrude Coghlan in opposite; co. excellent. Romeo and Juliet 6.

STAUNTON.—**OPERA HOUSE** (Burkman and Miller, mgr.): Michel Palm co. 2-7 opened in *Richard's Folly*; R. R. O.; performance good. *Richard's Folly* 8. When John Comes Marching Home 12. *Tommy's Band* 18. *The Burghomaster* 21.

ROANOKE.—**ACADEMY OF MUSIC** (Thomas L. Moore, mgr.): *Aladdin* 2; poor; Henry H. Disney in *Foolish Folk* 2; good. *Aladdin* 3. *Henry H. Disney in Foolish Folk* 7. *Michel Palm* 8-12. *EE. Edison in The French Prince* 10.

HARRISONBURG.—**ASSEMBLY HALL** (W. A. Southwick, mgr.): Helen May Butler Military Band 4.

WASHINGTON.

SPOKANE.—**THEATRE** (Diss L. Weaver, mgr.): The Prince of Pilsen Oct. 26-29; excellent co.; large audience. New Melville in *The Melville Story* 2. *Aladdin* 3. *A. G. Flanagan* 16.—**AUDITORIUM** (Henry C. Hayward, mgr.): *The Dairy Farm* 28-29; very good performance; well patronized. *You Young 22*. *Babes in New York* 8-10. *West's Minstrels* 11. *Merry Jolly of Juliet* 13-14.

WALLA WALLA.—**NEW WALLA WALLA** (Charles F. Van De Water, mgr.): *Aladdin* 2. *Aladdin* 3. *Aladdin* 4. *Aladdin* 5. *Aladdin* 6. *Aladdin* 7. *Aladdin* 8. *Aladdin* 9. *Aladdin* 10. Little Caesar 11 changed to 12. *Old Joe Frosty* 20; canceled. *Old Joe Frosty* 20. *De Wolf Hopper* 21. *Alphonse Roberts* Dec. 5, 10. *Robert Mantell* 11. *A Chinese Honeycomb* 12.

WHATCOM.—**BECK'S THEATRE** (A. C. Becker, mgr.): *Reddy in New York* Oct. 26; fair; business good. James Neil in *A Gentleman of France* 2; good performance; audience good. King Dodo 1. *Alphonse Roberts* 6. *West's Minstrels* 8.

TACOMA.—**THEATRE** (Calvin Hollis, mgr.): *Uncle Tom's Cabin* Oct. 26; fair attendance. *The Prince of Pilsen* 26 to very heavy business; co. good. *Aladdin* (Dean R. Worley, mgr.): Dark 26-31.

WEST VIRGINIA.

ST. MARYS.—**AUDITORIUM** (James A. Oldfield, mgr.): *Stetson's U. T. C.* Sept. 20 to 25. R. O.; performance ordinary. *Alma Stirling in A Daughter's Devotion* Oct. 12; business and performance fair. *Alphonse Roberts* 22-24; good. *Aladdin* 25. *Aladdin* 26; *Aladdin* 27. *Aladdin* 28. *Aladdin* 29. *Aladdin* 30. *Aladdin* 31. *Aladdin* 32. *Aladdin* 33. *Aladdin* 34. *Aladdin* 35. *Aladdin* 36. *Aladdin* 37. *Aladdin* 38. *Aladdin* 39. *Aladdin* 40. *Aladdin* 41. *Aladdin* 42. *Aladdin* 43. *Aladdin* 44. *Aladdin* 45. *Aladdin* 46. *Aladdin* 47. *Aladdin* 48. *Aladdin* 49. *Aladdin* 50. *Aladdin* 51. *Aladdin* 52. *Aladdin* 53. *Aladdin* 54. *Aladdin* 55. *Aladdin* 56. *Aladdin* 57. *Aladdin* 58. *Aladdin* 59. *Aladdin* 60. *Aladdin* 61. *Aladdin* 62. *Aladdin* 63. *Aladdin* 64. *Aladdin* 65. *Aladdin* 66. *Aladdin* 67. *Aladdin* 68. *Aladdin* 69. *Aladdin* 70. *Aladdin* 71. *Aladdin* 72. *Aladdin* 73. *Aladdin* 74. *Aladdin* 75. *Aladdin* 76. *Aladdin* 77. *Aladdin* 78. *Aladdin* 79. *Aladdin* 80. *Aladdin* 81. *Aladdin* 82. *Aladdin* 83. *Aladdin* 84. *Aladdin* 85. 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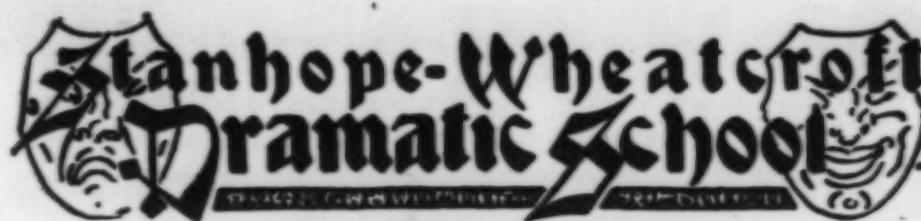
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My dear Mr. DeDeyn:-

While at the Boston Theatre Monday night I remarked to Mrs. Pidgin that Mr. DeDeyn's impersonation conveyed my idea of Quincy Adams Sawyer. The remark must have been overheard by some reporter who sat in proximity to me, for it appeared in the Boston Journal the next morning. I desire to repeat in this letter what I said while at the theatre. My idea of the character has always been that Mr. Sawyer should be a courteous, refined, dignified gentleman. There is surely enough comedy in the play without having Mr. Sawyer endeavor to be witty or humorous. The manner in which you played the part strengthens your impersonation and also strengthens the effect produced by the comedy characters. I wish you all possible success in the role and, judging from the comments of the daily papers, I think that you may feel assured of it.

If at any time you can make it convenient to call on me at my business office, Room 256, State House, between 9 a. m. and 1 p. m., or between 2 and 4:30 p. m., I shall be very much pleased to see you.

Yours very truly,

SEVERIN DeDEYN

Begs to announce that he has

Tendered his Resignation

From the "Quincy Adams Sawyer" Company, for

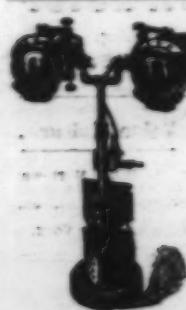
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